THE STORY OF BRITISH SPORTING PRINTS

CAPTAIN FRANK SILTZER

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THE STORY OF BRITISH SPORTING PRINTS

THE ROYAL MAILS PREPARING TO START FOR THE WEST OF ENGLAND, FROM THE SWAN WITH TWO NECKS.

After James Pollard.

From a print kindly lent by Christopher B. Gabriel, Esq.

Frontispiece.

THE STORY OF BRITISH SPORTING PRINTS

By

CAPTAIN FRANK SILTZER,

Author of "Newmarket."

WITH FOUR COLOURED AND SIXTEEN BLACK-AND-WHITE ILLUSTRATIONS.

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AUTHOR'S NOTE

It is no difficult matter, indeed one may say that it is quite a simple business, to present to the public some information, of interest and utility, on sporting prints; but the compilation of a catalogue is a very different affair; and as the main work—a lengthy and laborious task—has been undertaken and achieved by Mr. George Harvey, of St. James' Street, I am in no way taking credit to myself when I point out the perplexities and perversities that waylay the scheme.

Mr. Harvey has devoted some years of assiduous study to the making of lists and to the research of necessary details, and I tender him hearty thanks and congratulations upon the result.

In the case of French or English engraving of any other class, the would-be compiler will find to hand a number of text books which provide him with a foundation upon which to work. Here he can explore and make additions, the books suggest a plan of action; in many cases he will discover lists of dates, states, sizes and similar details which compose the value of any book of reference.

Further, he has access to a considerable number of prints in the British and other Museums, and can satisfy himself, by personal inspection, that the information thus conveyed is correct.

But in the case of sporting prints the compiler is a pioneer, so to speak. It is fresh ground that he is exploring, and no charts point out the dangers to be encountered by the adventurous; no guides exhort to decision or delay. He has no advantages and but two sources of information, which are, first, the study of sale catalogues, and second, the generosity of friends who lend from their store and supplement bare outline with tale and tradition.

Every amateur and collector of prints has a certain amount of knowledge; it is, however, only when attempting to apply this knowledge in a practical way that he realises how fragmentary it is, and how frail a reed is that memory of his, for the bearing of technical details.

It may appear, at first sight, that the study of sale catalogues should prove of extreme utility. But beware. Those casual English ! The British compilers of sale or other catalogues of every description make their lists very vaguely. (French ones, now, are infinitely better !)

Personally, I find them most inaccurate, and thus it follows that an attempt must be made to verify what is to be read in these catalogues. Take, for instance, a list compiled in 1870 ! The difficulty of verifying the supposed data in such a catalogue needs no demonstration, and, moreover, to go from the general to the particular, sporting prints, until quite recently, have been treated as technically of so little account that no effort was ever made to avoid inaccuracies or to suggest detail.

It will therefore be appreciated that the only completely satisfactory manner of accumulating this information is that derived from prints which the compiler can survey from near, which he can hold in his hand, can measure, of which he can note the inscription, feel the texture of paper, and sum up all those special points which are to be considered in the estimation of a print.

But what of those other prints ? What of all those sporting engravings that one has not seen, and which do not appear in the sale catalogues which pass through our hands ?

Hence there will be many omissions and some inaccuracies in this book ; but after this admission has been made, and it is inevitable in a first venture of the kind, there will yet remain, I make bold to say it, a most useful list of approximately all the sporting aquatints of interest published over a period of one hundred years.

Criticism there surely will be, and one item of this will probably point out that there is no *raisonnée'd* description of the various engraved subjects. To this I would reply that it has been impossible actually to see each print of which an account has been given, while there is still another reason which has affected my decision not to add to the bulk of the volume in this way.

Descriptions of prints dealing with hunting, shooting, racing and coaching (and when this has been said, it sums up the major number of the prints in the catalogue) would give rise to a continual reiteration of words and terms. The reader would find it tedious to labour through a description exactly corresponding to half a dozen others, or with so trifling a difference that it could hardly be discerned ; there would be a profusion of adjectives, colour would lose its charm, and blue and azure become indistinguishable as the prints.

The sizes given are mostly taken from the engraved surface,

or, in other words, from the size of the actual picture, although, in the case of unseen prints, it may be given from the plate line. Again, the sizes are approximate, and must not be regarded as mathematically rigid. The width, in these measurements, in all cases precedes the height. Where values are given, they have been obtained at private sales or at auction, for prints of first states in fine condition, and with margins.

The Halsey Collection, so often mentioned in the catalogues, is the sporting section of a very fine collection which was sold in New York in 1916.

Generosity has no limits, and it would be very difficult for me to enumerate all those who have assisted me in the production of this book. Whether my friend possessed but one sporting print, or whether he had at his disposal business premises stored with them, the freedom of them was presented to me unconditionally, and I could measure and note and criticize.

Mr. Fores, of Piccadilly, has spent many hours in correcting the catalogue, and in making additions to it.

He has always turned out any of his large stock, unreservedly and at a moment's notice, putting sporting portraits at my command for study and inspection, as also Mr. Ellis, of Grafton Street, the Messrs. Davis, of King's Road, Messrs. Colnaghi, of Bond Street, and Mr. Rimell, of Duke Street, have always done. Mr. Walter Stone, of Newton Park, has greatly assisted me with details of some very rare racehorses.

Mr. C. B. Gabriel placed his fine collection of coaching prints entirely at my disposition, while after my interviews with, and visits to, Mr. Dean Wolstenholme, and to Mr. H. R. Taylor of Cheam, I am almost beginning to imagine myself an authority on Wolstenholme engravings.

Many kind friends have come to my assistance; their names would necessitate an appendix to the book. I can only assure them that whatever may be the result of this venture, my gratitude to them is as unbounded as their kindness.

To the officials of the Print Room at the British Museum, whose courtesy and assistance are always ready for the student of engravings of any style, I proffer my thanks and tribute of praise. At the same time, they would be the first to say that their help in this special instance was bound to be limited, since they have few specimens of this particular *genre* in their folios to display.

FRANK SILTZER.

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ABBREVIATIONS USED IN THIS VOLUME.

N.D.—no date.
B.M.—British Museum.
fl.—flourished.
Pub.—published.
ex.—exhibited.
R.A.—Royal Academy.
P.M.—Plate mark.

The Story of British Sporting Prints

INTRODUCTION

It is the purpose of this book to bring to the notice of the reader the rarer and more interesting sporting engravings, to consider them in connection with the sports they represent, and to furnish certain supplementary information which even the connoisseur may deem of use.

Biographies of sporting personalities, the history of sporting events, traditions and gossip—all this is implied, together with such criticism as the author may venture to supply; quotation and tale lead into side issue and discussion of things new and old, experience and disillusion give the personal note which may not be found superfluous.

The enthusiastic collector who himself can discern the salient points which make for excellence, and who, discriminating between the various methods of reproduction, is led to give expression to his individual judgment in praise or blame, will perhaps be interested to hear the views of another enthusiast who has been amused and captivated by this style of picture for at least thirty years, and who may possibly approach his subject from a different aspect.

It has been said that engravings are only poor pictures. This, of course, is a question of opinion not to be discussed in these pages, which will offer no declamatory panegyric on old sporting prints as great achievements in the realms of art; they will, however, enter a *caveat* against the suggestion that this type of engraving is void of artistic merit.

Wherever charm and grace beget pleasure to the eye, there assuredly is art; and the pleasure thus engendered is the measure of its worth. Allurement will present itself in various fashion and guise, seeking appreciation *en grande tenue* or in the most Bohemian of *déshabilles*—the essential element is the idea conveyed in a line, in a tone, texture; what we call atmosphere.

Our argument is particularly adaptable to the case of sporting

engravings. Here it becomes possible for us to enter into the very ambiance of the pastime represented. That subtle thinker, Ruskin, assures us that "fine art is that in which the hand, the head and the heart go together," and therefore the picture in this realm of art can only attain excellence when suggestive of the charm which it depicts.

The eye, the subconscious mind of the hunting man, will demand that incident shall be introduced and fashioned to revive to his memory the winning life of the chase; he will desire to dwell with rapture on the excellence of the hounds, to fancy himself within hearing of the View-Hallo! to live again in the excitement of a merry burst.

The enthusiast of the Turf will, in his turn, be animated by reminiscent details of the racecourse and the thoroughbred stud.

The boxing champion will scent the virility of the prize ring, while the patience of the fisherman will find its standard in the concentration of gaze and the steady hand of the piscatorial devotee. And so on, through each sport; man, bird, beast, the pursuer and the pursued, delineated with the appropriate setting and background, and the distinctive season.

There is another point in connection with sporting prints. Those which present the most interest have that historical value of placing on record actual personages, actual events, and of perpetuating the bygone aspect of certain phases of sport, with all their local colouring.

Interest is enhanced by familiarity with the subject—a master of hounds or a huntsman in a print imparts an added piquancy to it if he become identified and endowed with a name, or connected with incidents, however trivial, in his career. That hunt servant on the bay is, maybe, the celebrated Tom Hills, of whom so many a good tale is told, and that inn in one of Pollard's prints is yet standing, and we often pass it. That coach in the flood is a pictorial souvenir of the inundations in the Thames Valley which caused so much discomfort and misery in the early part of the century. And so on. . . .

Treated thus, the engraving becomes a living record; reminiscences multiply around each picture; some detail will suggest, perhaps, an investigation which will lead to a long trail of interest; traditions will be justified, curious customs will be revived.

Given a worthy representation of these various diversions, a magical rendering of field sports, each looker-on will succumb to the charm and discover within himself that stirring of the heart which we name the call of the wild, the challenge of his primitive ancestry of the woods and plains.

Naturally enough, there are exceptions: men who urge that sport tends to brutalise the mind, to debase the character, that it conduces to blunt the affections. These conscientious objectors are mainly the victims of circumstance or temperament, and unacquainted with country life—we leave them to their convictions!

It is inherent in human nature, bred in the bone, so to speak, this pursuit of the wild beast through grove and copse, over widespread moor and mountain, over the stubble and the green meadow, in the lake, or the rushing—and anon, peaceful—river. See how the population of a crowded town will escape from the environment of buildings and traffic to spend a brief interval in the open spaces of unspoiled country. And there, within their limitations, and sometimes regardless of game laws and licences, they fish, shoot and have their fling. Even the instinct of the child sends it in chase of the butterfly or the sparrow—ever the ardour of pursuit and the sporting chance.

Mere mortals as we are, there is the tendency in each one of us to be very superior about the furrow which we ourselves are ploughing, and to scrutinise, with critical eye, the feeble attempt of our neighbour who happens to be working on a different line.

"What's it to us," cries the huntsman of the 'fifties, "whether the Turks or the Roosians keep *Betsy Rabier?* It's of more consequence to the country whether Winnington Gorse is to be my lord's or Sir Thomas's, or whether it's to be *nootral.*" "I do not care a *dem,*" cries a natty little jockey of the same day, "whether the Sultan or the Czar wins, or whether they run a dead heat."

Charles Brindley, who wrote of sporting lore under the pseudonym of Harry Hieover, tells us that there was a time when the foxhunter could make no mention of racing and racing men save in terms of contempt and reprobation. . . . In my own day the foxhunter has often cast a scornful eye upon his brother staghunter.

Still, without manifesting that supreme indifference of our friend the huntsman to circumstances which govern the fate of nations, and even while devoting to them an intelligent and sufficing attention, we may glean the passing pleasure from many a source, and thus reserve some appreciation for the sporting print, though it be not our own particular hobby.

Sheridan—dramatist, wit, politician, what not? and withal Irish—would have conquered another world had he possessed the eye and hand of the marksman. He was once staying with a friend in Ireland, and, unwilling to expose his want of skill in the field, he took an opposite course to his host and the rest of the shooting party, and was accompanied only by a game-

keeper who was a true Pat, endowed with all the arts of blarney, as practised by his countrymen, and who, of course, lost no opportunity of praising the prowess which was non-existent. The first covey, a large one, rose within a few yards of the statesman with such a whirr and so unexpectedly that he never fired until they were out of range. This elicited from Pat the exclamation, "Faith, sir, I see you know what a gun is; it's well you wasn't nearer, or them chaps would be sorry you ever came into the country."

Bang went our Senator at other birds and coveys with no result, each shot being attended with an avalanche of blarney from Pat, till, as they were returning home with an empty bag, a covey was descried quietly feeding on a stubble on the off-side of a hedge. Pat then counselled giving them no chance of flight, and a brown into their midst on the ground was the result of his advice. To Sheridan's mortification they flew away untouched. Pat, whose stock of consolation was now almost exhausted, gave one final joyful exclamation: "By J——s, you made them *lave that*, anyway!" he cried; and upon that doubtful compliment Sheridan closed his morning's sport.

Sporting prints and their draughtsmen cover a wide field, and a survey of the subject is inevitably enthralling to the collector and instructive to the casual observer.

That section of old sporting prints with which we shall deal more particularly in this volume embraces a period of one hundred years or so, viz., 1770-1870, but a brief outline of the ancestry and forerunners of this special form of art may not be amiss.

The arts and science of horsemanship, hawking and hunting were described and displayed by various learned men of the sixteenth and seventeenth centuries, but it was an English lady who produced and caused to be printed the very earliest book on sport, to which, later on, the title of "Book of St. Albans" appears to have been attached. The fair authoress, celebrated for her beauty and learning, was Dame Juliana Barnes, or Berners, probably the daughter of Sir James Berners, and an Essex lady, who became Prioress of Sopewell Nunnery. She loved masculine diversions such as hawking and hunting, we are told, and exercised manorial jurisdiction over an extensive property. Part of her book is written in rhyme, and, her sacred office notwithstanding, she makes use of extremely frank expressions. Her love of charity was, however, apparently unchecked by her love of sport, for she was held in great esteem by the countryside. The first edition of her work appears to have been printed at St. Albans in 1481, and, at a recent auction, June, 1923, it realised the sum of

£2,000. Subsequently reprinted by Wynkin de Worde in 1496, it was again edited with " wooden cuts " by William Copland.

These woodcuts have no connection with sport, and it is, as a matter of fact, not until the publication of George Turberville's Treatise in 1611 that we meet with any spirited or curious woodcuts of hawks or hounds.

The illustrations by P. Galle precede those of Turberville by some thirty years, but the depicted animals are soulless and shapeless, and do no honour to the Flemish artist, Van der Straet (Strada), from whom they are taken.

In a brief outline of the various primitives of this most English art, we cannot entirely ignore the foreigner, and this reminds us that Crispin de Passe the younger, while in Paris at the riding-school of Pluvinel, the Master of the French King's Horse, executed a series of plates in 1617—" *Le Meneige Royal.*"

Diepenbeck, the painter of glass, and a pupil of Rubens, brought his talent to England and was employed by the Duke of Newcastle, chiefly as designer and engraver of his work on horsemanship, which was produced in 1658. His designs are quaint, and not unworthy of the text.

By 1671 a considerable advance in artistic merit had been made, and in this year John Overton published twelve plates after the Yorkshireman, F. Place, the etchings by Hollar. Francis Place was a real genius, and could himself engrave in mezzotint in masterly style. His work has been fully described elsewhere, and we merely cite him in passing reference.

Cox and Richard Blomes' " Gentleman's Recreations," 1686, with many line engravings relating to sport, do not show much advance in design. In the eighteenth century J. E. Ridinger easily stands out pre-eminent with his many and varied sketches and line engravings of the hunt and of the chase ; mention may also be made of Wouvermans and J. B. Oudry.

We now approach the period upon which this work specially concentrates, viz., the time of George Stubbs, 1770, to the death of J. F. Herring in 1865—as we have said, practically a century.

In the early period which we have reviewed, the method of reproduction was by woodcuts, etching, line and mezzotint, followed by stipple, aquatint and lithography.

The coloured aquatint was far and away the best medium in translating sporting pictures and sketches, and a slight history and description of the process may be given here.

Paul Sandby was the first English artist to practise the art of aquatinting, which, it is asserted, was shown him by the Hon. Charles Greville, who had acquired it from the Frenchman

Le Prince. That it was practised earlier we have evidence in the contemporary mezzotint of Oliver Cromwell, by Van der Velde.

The method of preparation for the production of an aquatint is quite easy to follow. The surface of the copper plate is highly polished and cleaned, and is then treated with resinous gum and spirits of wine ; the latter, on heating, evaporates, thereby leaving the resin in a granulated state on the plate. The design or picture is then drawn on the prepared surface on the copper, and by several applications of acid the plate becomes " bitten " and ready to print from. The strength of the acid in its application, together with what is known as " stopping out," makes or mars the delicacy of the " biting." The great French aquatinters, such as Janinet, Debucourt, etc., produced some of the most alluring and delicate results ; their method of printing approximated somewhat to what is to-day known as the three-colour process, with two or more registers. The English aquatinters preferred printing from one plate only.

In this work on sporting engravings a short description of the talent and skill displayed by the great aquatinters and colourists of the best days, will draw attention to the engravers who evoke enthusiasm for sporting subjects by their work.

As in the case of many of the designers, we possess but the most fragmentary details of their lives and careers.

Miss Prideaux, in her book on aquatinting, enumerates quite fully all those aquatinters who were renowned for landscape and architectural work, but omits the sporting artists

At the end of the present volume lists will be found of the various engravers, and this passing mention of the most eminent of these aquatinters of sporting subjects is by way of supplementing the roll of names with a small amount of detail.

The aquatint artists may be divided into two groups, namely : those who worked for different publishing firms, and from the designs of various artists ; and those who aquatinted and published their own designs exclusively.

In the front rank of the independent artists Thomas Sutherland stands out.

His work is highly esteemed by the collector, and to-day his finest examples command prices at auction that were formerly paid for first states by the great mezzotinters. Rudolph Ackermann, of the Strand, and Messrs. Fuller, of Rathbone Place, competed eagerly for his services, and this resulted in beautiful translations of some of the finest compositions of the Wolstenholmes, and particularly of Wolstenholme, Senior. Perhaps we may say that from the character of the work of the latter, Sutherland found

himself most in sympathy with *his* pictures. Especially to be recalled are those four hunting scenes published in 1817, with verses below, by the elder Wolstenholme, and four views of shooting, published 1823, with the attractive cottage in the first plate.

Equally to be noticed are those dexterous reproductions of most of J. F. Herring's earliest series of St. Leger Winners (1815-1824).

Messrs. McLean, of the Haymarket, also secured the services of Sutherland for many of their fine publications after Henry Alken.

Sutherland's work is remarkable for its wonderful softness of tone, possessing depth and clearness of a quality not to be met with in the technique of any other aquatinter.

Perhaps his most beautiful aquatint, after James Pollard, is that of *The Peacock, Islington*, published by J. Watson in 1823—a typical example of his finest work.

After 1830 no more of Sutherland's engraving was published, and no further details of his life are forthcoming—even the actual date of his death is unknown, although presumed to be about 1840.

Another aquatinter, and one who bid fair to rival Thomas Sutherland, was Christian Rosenberg, probably a German Swiss. His work was published by J. Watson, to whom he had possibly been introduced by the Swiss artist, Agasse.

When we consider the production of this artist its greatest charm lies in its colouring, which, in many of his plates, is extraordinarily fine. His aquatints of *The Beaufort Hunt* (ten plates after Hodges), *The Gloucester Coffee House* and *Hyde Park Corner*, both after James Pollard, are masterpieces of their kind. He also produced several fine plates in combination with R. Rosenberg, another member of his family. F. Rosenberg, in all probability a second relative who worked with Christian on many of his plates with marked success, finely engraved and aquatinted the old hostel, *The Swan with Two Necks*, after James Pollard. As in the case of Christian, the work of the two other Rosenbergs is remarkable for its fine vivid colouring.

It is interesting to note that in 1848 C. Rosenberg designed and aquatinted a cricket match at the Surrey Cricket Ground.

Associated with the same publishing firm, J. Watson, of Vere Street, was another eminent worker in aquatint, R. G. Reeve. It has not been established whether this artist was a connection of the firm of Watson & Reeve, but most of his plates are publications of J. Watson.

Reeve's work is spirited, but lacks the clarity and neatness of Sutherland. Reeve seems equally at home in engraving coaches

and scenes of hunting, shooting, racing and racehorses. James Pollard's designs are responsible for a score or so of Reeve's prints; several of Wolstenholme's (Senior) were aquatinted by him.

In point of numbers Charles Hunt far out-distances all his contemporaries, our list, which makes no pretence at being exhaustive, comprising well over 120 engraved plates, the greater number of which are portraits of the famous racehorses of the time and chiefly after J. F. Herring.

In his later years Hunt's hand lost its cunning, as may be seen in many plates after Harry Hall. Charles Hunt also designed for a number of his own prints.

A relative of Charles, George Hunt, aquatinted, often in combination with him, and we note likewise, and probably in the same *atelier*, H. J. Pyall, whose work is frequently associated with that of the Hunts.

Contemporary with them we have J. Harris, who produced some of the best plates of Hall's early racehorses, and also some coaching scenes after Cooper Henderson.

Bentley, and T. H. Fielding, in their foxhunting and steeplechase scenes after H. Alken and James Pollard, deserve more than a passing mention.

Fielding's spirited plate of *The Elephant and Castle*, 1826, after James Pollard, is perhaps the finest coaching print in existence. Unfortunately, very little of Fielding's work is known, and it is a matter for wonder and regret that he confined his splendid talent to the production of so few plates. We have, however, a very fine hunting set after H. Alken, the Leicestershire Hunt.

Coming to the artists who published for themselves, we notice Wolstenholme and Robert and James Pollard.

A full appreciation of the work of Wolstenholme, Junior (1798-1882), will be found in other sections of this book, while the prints themselves rivet attention to his brilliant handling of so many of the plates after his own and his father's designs.

Of the Pollards, father and son, Robert, the father, was well known by his earlier engravings of the four London Squares, of his beautiful Vauxhall and of many fine naval prints, but in later life he directed his attention to good renderings of sporting subjects.

His method of engraving was mostly a mixture of line and etching, supplemented by aquatint, while James, his son, favoured a medium of stipple and aquatint.

Pollard, Senior, in his early period, engraved freely after

various artists, but later, in combination with James, he restricted himself mostly to the designs of himself and his son, and published them at their home in Holloway.

Among the artists of lesser importance we find J. Clark, who was responsible for the fifty plates in Alken's " British Sports " ; Dubourg, who had a tendency and a preference for engraving scenes of Royalty hunting and driving, and Edward Duncan, who brings Ferneley vividly to our perception. Then there are the Havells, whose speciality was coaching scenes under varying conditions of wind and weather.

Mention of these minor engravers makes us regretful that the Maltons and Daniells, really great aquatinters of landscape and views, do not appear in our catalogue of sporting prints.

And yet another name of interest !

Is it generally known that our eminent mezzotinter, Valentine Green, also produced a small number of plates in aquatint ?

But to pass from these—specialists in their own craft—and pursue our theme.

Aquatinting in colours soon became the vogue, and in some cases so skilful are the results that it is not easy to decide on superficial examination whether the subject is an original water-colour drawing or not.

Hence the demand for fine colour printing by the firms McQueen, James Lahee, Brooker, etc., which was at its zenith during the latter part of the eighteenth and in the early nineteenth century, only to succumb when lithography and modern reproduction methods caused the art to decline and die.

This brings us to the work of the third artist connected with the engraving of plates, viz., the colourist. The specialists in colour-printing trained as apprentices at the house of the plate printer, and attained their great proficiency by the artistic eye combined with a keen sense of " touch," viz., the last wipe of the copper plate with the palm of the hand before the final printing took place, and it must be added that some of these apprentices were of the first rank as painters.

It is, I believe, quite authenticated that Turner and Girtin often coloured the fine mezzotints scraped by William and James Ward and John Raphael Smith. Moreover, we can easily apprehend that the colouring on the best sporting prints has been done by really efficient persons, often guided probably by the designer himself.

To these artists would be confided the pattern copy, and frequently a whole day would be spent in " pulling " a single impression, which would then require a certain amount of touching

up and strengthening in parts ; while in the case of sporting aquatints gum would be added to heighten the effects of light and shade.

Lithography, excellent no doubt for certain types of reproduction, and, in the hands of Doyle, the caricaturist of Reform days, and the Frenchman Forain, the *fin de siècle* cartoonist, most effective for their crayon designs, ushered in a decline from the high water mark of aquatinting as regards sporting prints. There is no sparkle or life in a lithograph.

Lithography could meet the demand for many of these sporting prints, but it was the photographic spurious reproduction which helped the unscrupulous trafficker to pass off so many " duds." In the palmy days of the best aquatints the copper plates were retouched and strengthened, and printed from again and again, to meet the increasing demand ; but in time the inevitable happened, and the plates became lost or destroyed and fraudulent copies were substituted.

The examination of a fine coloured engraving of to-day will reveal a difference in the tone of colour, and the lack of the sharp definition of the *old* coloured engravings. This may be partly due to the loss of the secret of the bygone colourists, partly also to the different composition of the ink, of the paper, and even of the copper itself.

The late re-issues of well-known sporting prints are very hard to detect at times, but the trained eye will notice that tones do not readily blend, and that the engraving has a general effect of " woolliness " or lack of definition.

We do not propose to discuss in detail here forgeries or " fakes" printed otherwise than off the original plate; some are quite obviously faked, while others require a very close scrutiny to detect them. In most cases the paper and colouring are evidence sufficient of modern origin, but a superficial examination may fail to settle the point, especially if the original be a lithograph. The paper is often the deciding factor, for many of the sporting prints were printed on a Whatman paper, dated ; this, however, must not be considered as absolutely conclusive, as much of this old paper has been extracted from albums of a bygone day and used with a purpose for modern fakes ; on the other hand, too, quite a good number of old prints were on a plain paper and undated.

A good judge of old sporting engravings requires, as his trade in hand, an experience of many years and a natural instinct, but I should like to offer the following brief commentary on the subject. Whether a sporting print is technically what we may

term *all right* or no is only of any consequence under certain circumstances. If the amateur obtain some subject which it pleases him to place upon his wall, and for which he has only paid a quite ordinary price, what matter if it be a reproduction, faked plate, or any other kind of forgery? For the man, however, who is out for a really fine thing, the point has a different aspect.

Amour propre suffers badly when *he* brings home a print and places it next to a really good example, only to make the inevitable discovery that there is something wrong; his self-confidence is shaken, his judgment no longer infallible, and his disgust will be the more expressive if he happen to have paid a high price for the same.

In a long experience as a purchaser I have bought hundreds of prints and drawings of every kind, and have frequently been *done*, and my advice would be that the higher category of collector should work under the guidance of some well-known and respected dealer, of whom there are many. Certain people, however, prefer to take a sporting chance on their own judgment and consider that the pleasure of their successful deals amply compensates them for their sundry failures. Even to these enthusiasts of the dangerous little knowledge, I would still humbly offer a word. When all the well-worn rules have been followed; when minute inspection has been given to a print, the surface criticised, the back examined, if the print, where possible, has been held up to the light and looked through, when tone and colour scheme have been carefully noted, when depth of engraving has been appreciated, when the various points of technique which their *flair* will suggest to them have been assessed—there may come a moment (it frequently does come) when, in spite of all ostensible perfection, the would-be purchaser has an intuition that there is something wrong, a screw loose so to speak, an indefinable lack or superfluity—then I would say that nine times out of ten this presentiment is justified, that the amateur would do well to follow his instinct and reject the print to avoid disappointment and trouble.

After this brief discussion of opinion and of the history of the art and its development, together with the sequence of the various processes, we will return to the prints which are *all right*.

With such multiformity of work there must needs be variety of excellence; there must also be much that merits a merciful oblivion. Criticism is so easy, flattery, like the Patlander's blarney, is not very difficult either. Let us try to steer an even course, and set before the reader the specialities of each divergent style, of each artist, and follow, as far as may be, that process through which the original work was transferred by the graver to

the more accessible form under which it adorns, not only the one privileged wall, but the many. To the uninitiated the mass of engravings, viewed with a casual or indifferent eye, presents possibly so much uniformity that the term " divergent style " may appear superfluous. But this apparent uniformity vanishes with the first attentive scrutiny. Each engraver has his own individual mode of expression ; each stroke reveals something of character, while the prevailing tendency of artistic thought bears upon his translation of the picture.

Take, for instance, a *genre* that was much in vogue towards the end of the eighteenth century—caricature. Many delineators of these prints adapted themselves to this style of expression and introduced a considerable element of caricature into their efforts. It is, in fact, quite remarkable that excellent draughtsmen produced these extravagant drawings, which are thus to be found in some of the most expensive and well-illustrated books of the time.

To ridicule the manners and traits of the day, piercing folly as it flies, to typify sportsmen in the action of shooting a pig, say, in lieu of a partridge—these burlesques were much in demand for the printsellers' Emporia, and the Caricature Warehouses, and from the late eighteenth century onwards found a ready sale.

A quizzical fashion of expression, it in no way appeals to the writer of these notes, and consequently he has sought to exclude any examples of it from his volume.

Great admirer as he is of Rowlandson, whom he considers to be the first draughtsman of what we might almost name the cartoons of his day, he nevertheless actually dislikes the vulgarity and inelegance which pervade the greater part of this painter's work. Rowlandson seemed to find it quite easy to comply with the popular sentiment ; his own inclination lay in the direction of portraying low life and in accentuating its sordid aspect in grotesque exaggeration.

Caricature, as we know it nowadays, has two definite characteristics : first, the burlesque distortion of the subject for the purpose of exciting ridicule and mirth, and second, the presentment which provokes our laughter by the wit and humour of the idea underlying the composition.

That beautiful draughtsman, John Raphael Smith, with his delicate delineation of incidents destined to convey very coarse satire, stands apart and aloof from the prevailing tendency to vulgarise life as it was lived then.

Though they do not bear his name, it is well known that Carrington Bowles, the publisher, about 1780 commissioned J. R. Smith to draw certain disreputable adventures for mezzotints, but his

pencil could never lose its inherent nicety, and in these pictures the figures retain their graceful charm, and frequently their only vulgarity is preserved in their immodest titles.

To this exaggeration we probably owe that propensity of Alken and other of his fellows to represent their riders jumping fences or the customary gate (people always jump gates in sporting prints) with the whip hand and arm raised high in the air. It is incredible that good horsemen of those days should invariably have selected this spectacular gesture when jumping—it strongly suggests caricature, or misrepresentation.

All things considered, however, the prints which make most direct appeal to us are those which we can reduce to terms of modern sport, which we can understand because they breathe the language common to all sportsmen, past and present.

Snyders and Rubens leave us cold with their pictures of colossally muscular dogs of Gargantuan size ; Francis Barlow has no charm in his representations of inane birds and hounds of no known species ; but the hunting landscape of a Wolstenholme admits us to happy participation of the sporting event. And why ? The mentality of the creator is potent and bridges over mere circumstance and gap of time.

How pretty are these backgrounds painted by the true artist who seeks to embellish his beloved pastime by the appropriate environment. But Nature, with all her charms and vagaries, is to be wooed only by the lover who gives whole-heartedly ; she is to be sought in byways and groves remote from the haunts of man, at early sunrise, at livid sunset, in the gloom of November or the fresh cool of an April day, in all her moods and caprices. And so we get few pictures where the background beguiles and leaves us content.

Another artist, perhaps, wholly given to his work, *per se*, has no love of his subject, and displays well delineated animals which are ruined by over inspiration ; he is painting, not what he represents, but a thought concealed, and so he is apt to elaborate and add an entirely artificial background of badly drawn trees.

Still, it can never be too frequently repeated that an over minute criticism of incidental figures or backgrounds is futile, and will only mar the fleeting moment which we might otherwise have enjoyed.

There is one category of hunting prints which I should like to mention here—those mezzotints after the early works of Sir Francis Grant, and Ferneley, *circa* 1837-40. These prints appear to have met with but meagre appreciation from collectors ; as a matter of fact, and judging from the standard of pecuniary value,

they have few friends. I believe that they were rarely, if ever, printed in colour, and this may account, in some degree, for an unjustifiable neglect.

The attraction of colour in hunting scenes is very potent, but I find this reason, plausible as it is, inadequate to bridge the gap in values. A beautiful early proof of *The Melton Hunt Breakfast* by Grant, and engraved by C. G. Lewis, can be acquired for a fiver or less, whereas sets of the Duke of Beaufort's Hunt, after Hodges, have fetched four or five hundred pounds.

Personally, I consider this *genre* very fine and of immense interest, as most of the persons depicted are portraits, and I venture to prophesy that one day or another the trend of fancy will turn and Grant and suchlike prints will be in great demand.

Sir Francis was most happy in his conception of the meet, and illustrated the rendezvous of several packs—always an interesting phase of the hunting picture, when a crowd of well-mounted horsemen and ladies fair in their carriages or pony phætons form a pleasing *milieu* for the pack. Unlike many of his fellows in art, he rarely, if ever, essayed the moving panorama of a run, or the various incidents which it affords. He gives us but the anticipation of a good day's sport and leaves realisation to our imaginings.

Most other artists who have depicted hunting have gone a step farther and have given movement and action, realising for us aspects such as "Moving Off," illustrating the huntsman as he slips his well-tutored pack deftly along, the throng parting for their safety at his "Hounds, please, gentlemen," and the pack, regardless of the array of heels, proceeding as though quite adequately appreciative of the decorum of its precedence.

Successive events, such as "Drawing Cover," "The Find," "The Chase," "The Death," show the progression of movement in its varied phases.

Yes, the picture, in so far as it interprets and reconstructs life at full tide, revivifies the past and softens it with the haze of recollection.

But the candour and passion of the artist did not suffice, and the publishers endeavoured to re-animate our interest by adding to the prints verses, which were put in the inscription space. My individual dullness of comprehension is possibly the reason why this species of epitaph should leave me cold and unimpressed. . . . I would even go further and qualify most of these lines as absolute rubbish; they are, by the way, often culled from Somerville's "The Chase," a poem notably halting in metre and of dubious meaning.

Doctor Johnson, who included Somerville in his "Lives of

the Poets," pays him the rather ambiguous compliment of saying that " he writes very well for a gentleman." At the same time the doctor is most appreciative of the poet's devotion to literary pursuits, in spite of his sporting proclivities, and suggests that Somerville sets a good example to men of his own class.

What kind of sportsman was that poet who gets into his stride with the descriptive line :

" A southerly wind and a cloudy sky proclaim a hunting morn."

As a matter of fact, there are few hunting districts where hounds ever run properly under these conditions !

Give me the verses which start :

" With the wind at north-east, forbiddingly keen . . ."

That man knew what he was writing about—he was a parson, the Rev. R. Lowth, son of the Bishop of London of the day, and scholarly as well as sporting, for his Billesdon Coplow poem bears a Latin heading, " *Quaeque ipse miserrima vidi, et quorum pars magna fui.*"

A few years later, and these hunting publications might have had their value truly enhanced by extracts from Bernal Osborne, Whyte Melville, or the inimitable Bromley Davenport.

What a ring and a jingle intermingle with the pathos of that famous " Dream of an old Meltonian," in which an M.P., tired of listening to the peroration of the hon. member for Boreham, sleeps and dreams of a great run from Ranksborough Gorse. I quote the last two stanzas ; space will not permit of more.

" Though a rough-riding world may bespatter your breeches,
Though sorrow may cross you, or slander revile,
Though you plunge overhead in misfortune's blind ditches,
Shun the gap of deception, the hand-gate of guile :
Oh, avoid them ! for there, see the crowd is contending,
Ignoble the object . . . ill-mannered the throng ;
Shun the miry lane, falsehood, with turns never ending,
Ride straight for truth's timber, no matter how strong.

" I'll pound you straight over ! sit steady and quiet ;
Along the sound headland of honesty steer ;
Beware of false holloas and juvenile riot,
Though the oxer of duty be wide, never fear !
And when the run's over of earthly existence,
And you get safe to ground, you will feel no remorse,
If you ride it—no matter what line or what distance—
As straight as your fathers from Ranksboro' Gorse."

But away with regret ! William Bromley Davenport is no

more ; there will never be another Ranksborough Gorse Lament. . . . *Le Roi est mort, vive le Roi*, and the times that be !

And now for some other sports.

What about cricket ? Well, cricket does not figure largely in a sporting print catalogue, and that in spite of all our enthusiasm, and of all the prominent national associations which are attached to the pastime. True, there are some interesting collections of old cricket engravings ; rare they certainly are ; from any other point of view they cannot be considered as engaging pictures, and their interest is rather that of historical fact, confirming the traditional placing of the fields and the evolution of the various designs of cricket bats in use at such and such a date, with other details of dress, hats, etc.

There is, however, another sport, commemorated in certain mezzotints which are seldom, if ever, mentioned, and to these I feel inclined to refer at greater length. The game, the old and yet ultra-modern game, is tennis, *Le Jeu de Paume*, and the prints, of which a few reproductions are given, show some celebrated tennis players. It may seem remarkable that my enthusiasm should lead me into spinning such a yarn about this game. . . . I can only plead that its antiquity is so great that its origin is lost in oblivion ; that it has astoundingly endured through all the ages without losing its fundamental character ; further, that it was the game in which many of the kings of England and France took an active part.

It is generally assumed that tennis originated in the monasteries, date quite uncertain, and the conformation of a tennis court distinctly adds probability to the theory.

It is an invariable necessity for the human being to require some bodily exercise, and the monks, who, we may rest assured, spent many hours in prayer, in the illumination of their missals, and in the recording of history, were but mere mortals, and their natural vigour required an outlet. Some inspired individual, driven by stress of his sedentary existence, discovered that the courtyard of the monastery afforded an easy *venue* for a ball game. The contour of the yard would presumably be as follows : cloisters on one side, with a slanting roof corresponding to the modern *penthouse*, a back wall at one end, and at the other a window covered with the well-known monastic grille. On the opposite side to the cloisters would be the wall of the chapel with buttresses, one of which is yet preserved in the *tambour*.

In the early days the ball was probably struck with the hand, so as to run along the roof of the cloister, and then a rally would

ensue, the ball being kept going off the various walls. In all likelihood it was then found that the monk taking the service might return the ball with such force off the back wall, that his opponent, if inclined to obesity (and we know the old monks did themselves well), would find it impossible to reach it; hence a system of handicapping old and young, obese and lithe, had to be devised; the divisions and doors of the cloister offered a convenient solution, and thereupon the system of *chases* came into being.

In later days, when regular courts were built, these old landmarks were left, racquets were invented, and the *dedans*, contrived for the double purpose of producing a hazard, and of establishing a gallery for the spectators, was a further step.

These assumptions are based on probabilities, and whether they are justified or no, it remains certain that hand-ball was played in the Middle Ages, both in Italy and France, in uncovered spaces prepared for the game, in the parks or in the *fossés* of the *châteaux*, just as *Mail* (or Pall Mall), and *boule* or *boulouard*—the name of which still marks the place of its former glory in Paris in the word *boulevard*—were played on the walls or ramparts of towns.

One celebrated exponent of the game was Masson, who appears in a mezzotint by Brookshaw, after the picture by Mortimer, which is reproduced here.*

This famous player was born in Paris in 1740, and at the age of twenty-five could beat all his compatriots and contemporaries, though the elder Charrier ran him very close; so the resources of the gallery were always taxed to the utmost when these two great *paumiers* met in friendly rivalry. His game was so far superior to that of the best amateurs of his day that, when he played with any of these, many curious handicaps were invented to meet the situation, one of these inflicting on Masson the obligation of receiving the service seated by the grille, in a barrel which he was only allowed to vacate after the ball had been served. On the service side equally, he was made to serve seated in the barrel. Masson played in England somewhere about 1760, and was thus no stranger over here.

Amongst the mezzotints mentioned, I was desirous of reproducing that of J. Edmond Barre, who was probably the greatest *paumier* of all times, and of whom there is a full length portrait scratched by W. Bromley, and published in 1849, but I have been

* This print was published by I. Wesson in Lichfield Street, St. Ann's, Soho, in 1769. In later years the original picture was sold by Messrs. Agnew. At the time of sale some very good photogravures were done from the picture and are easily to be mistaken for the mezzotint.

unsuccessful in obtaining a copy for reproduction. It represents him in the action of delivering a service. Barre was born in September, 1802, at Grenoble, a small town which produced several famous *paumiers*. His father was master of a tennis court in the Rue Mazarine for thirty years, and in 1826 became *Paumier du Roi*, with a pension of 1200 francs. When young Barre was twenty-six he was summoned to Fontainebleau to play before Charles X. and his son, the duc de Berry. His opponents were the two finest players of the day, Amédée Charrier and Machisio, but Barre more than held his own, delighting everyone by the elegance of his style and the surety of his judgment. In 1855 he was appointed *Paumier de l'Empereur*.

Barre was very well known in England ; in fact he was quite as much appreciated here as in France, and at one time he visited these shores every year, playing mostly in London, Brighton, Cambridge and Oxford.

Princes of the royal House of Stuart and of other dynasties have been great tennis players, and it is a temptation to digress and wander from prints ; there is so much could be told. One etching in the British Museum deserves notice ; that of the *Highborne Prince James, Duke of Yorke*, afterwards James II., by M. Merian ; the only information inscribed upon it is " Sold by I. Jenner " ; the Museum also possesses a facsimile, published by W. Richardson in 1800. Here James is shown as a youth playing with a racquet with a very short handle, many spectators forming an audience in the gallery.

A good story is told of that French King Francis I., who was very keen at the game, which he played extremely well and with various opponents, amongst whom, on one occasion, was a monk. They were fairly equal until, with one brilliant stroke, the monk beat the king.

" Oh," said Francis, " *voici un bon coup de moine.*"

" *Ce sera, Sire, un bon coup d'abbé quand il vous plaira !* " And there happened to be a priory vacant at the time, to which the monk was appointed abbot, as a reward for his good play.

At a later day Jean Jacques Rousseau lived in a small lodging adjoining the tennis court of the Rue Verdelet, and although no great believer in physical exercise for himself, he must often have been a spectator of the contests, and in a passage in his " Emile," he writes his estimation of the game :

" *On ne se met point en garde contre un volant qui tombe, il ne fait de mal à personne ; mais rien ne dégourdit le bras comme*

From an old print.

d'avoir à couvrir la tête ; rien ne rend le coup d'œil si juste comme d'avoir à garantir ses yeux ; s'élancer du bout d'un jeu de paume à l'autre ; juger le bond d'une balle encore en l'air ; la renvoyer d'une main forte et sûre : de tels jeux conviennent à l'homme ; ils servent à le former."

Elsewhere, too, the philosopher advocates games in which bodily dexterity and activity are predominant, in preference to those of chance and gambling.

" Dès qu'on voudra mettre en honneur les jeux d'exercice et d'adresse, les cartes, les dés, les jeux de hasard tomberont infailliblement."

Before quitting the royal and ancient game, I should like to mention one incident.

In 1789 the Tennis Court at Versailles became the scene of a remarkable event in history. The *Etats Généraux*, assembled on May 5th of that year, disagreed over the verification of powers. On June 19th the *Tiers Etat* assumed the name of *Assemblée Nationale*, upon which Louis XVI., by the advice of Necker, closed the doors of the Chambers and announced a royal sitting. Enraged and offended by the closing of the doors, at which a guard of soldiers was placed, the deputies, headed by Bailly, their president, held a meeting on June 20th in the Tennis Court, in the course of which they swore never to abandon their labours until they should have given a constitution to France. A picture of the assembly under the title of *Le Serment du Jeu de Paume*, was painted by Conder, and is now in the Gallery at Versailles. It was engraved in aquatint by Jazet and is a very rare print. That fateful day set the seal to the immortality of this famous Tennis Court, and the Convention decreed that it should henceforth be a historical monument, belonging to the nation. But they forgot, eventually, all about the price, which was only paid by Bonaparte, when First Consul.

The Tennis Court passed through many vicissitudes—Gros, the painter, used it as an *atelier*, the Restoration condemned it to contain workshops and studios—finally, under Napoleon III., the ancient and historic game was again restored to its old home, and Messrs. Barre and Delahaye played before a brilliant assembly.

The bronze plate commemorating the celebrated oath of June 20th survived these changes of government and all the chances of

revolution. Enclosed in its frame of *verd antique* it still bears witness to the great revolt.

Other mezzotints there are, which, technically speaking, come under no special heading in a catalogue—they are not to be classed as regular sporting prints, if one may use the term—miscellaneous prints, such as portraits of well-known sportsmen of yore. Amongst these is the finely engraved plate of Stephen Hemsted, the sporting doctor of West Ilsley, who was a great character in those parts. This was scraped by William Ward after a pastel by John Raphael Smith, which is now, I believe, in the possession of Mrs. Frederick Blake, of Lee-on-Solent, Hemsted's great-great-granddaughter. It is reproduced in this volume.

There is more than one print of Squire Draper, of Beswick, King's Huntsman for the East Riding, and, moreover, of traditional fame in Yorkshire. He started his foxhunting in 1726, when foxes were destroying the lambs, and hunted the Holderness country for twenty years, his chief supporter being Sir Mark Constable, of Burton Constable.

Draper was not a born Yorkshireman, he hailed from Nether Wooton, in Oxfordshire, and married the heiress of Mr. Ingleby Daniel, of Beswick Hall.

His wife's inheritance does not appear to have amounted to much beyond the Hall, for on £700 a year he had to maintain a fine pack of hounds, a good stud of horses,and, into the bargain, rear and educate eleven sons and three daughters. All and sundry were welcome on a hunting day, if they cared to go home with him, but his straitened circumstances limited the evening feast to beef and home-brewed ale.

The toast at these entertainments, next to "The King and the Constitution," was "All the Brushes in Christendom."

Squire Draper died suddenly in 1746, after a well-lived life of eighty years.

Matthew Horsley, of Birdsall, Yorks, is another remarkable example of this type, and there is a pleasing sporting portrait of him by John Raphael Smith. A foxhunting farmer, he lived to close upon ninety years of age, and thus saw three generations of hunting men rise and disappear, selling them all horses—to his credit, it has been said of him, that he owned and sold more good horses than any other individual, past or present.

His memory has been kept green by a poem which bears his name, and which describes, with much detail, the sporting life of the old farmer. One verse will suffice, with its mention of contemporaries, and its summary of Matt's prowess:

" Till fourscore and ten he continued life's course,
And for seventy long years he made part of his horse,
From the days of old Draper, who rose in the dark,
Matt hunted thro' life to the days of Sir Mark *,
With Hunmanby's Squire † he was first in a throng,
And with hard Harry Foord ‡ never thought a day long.
If the fox would but run, every bog it was dry,
No leap was too large, no Wold hill was too high ;
Himself still in wind, tho' his steed might want breath,
He was then, as he's now, ever ' in at the death,'
A tough hearty sapling from Liberty's tree,
If ever plain Yorkshireman lived, it was he."

A noteworthy and fine mezzo is that engraved by Charles Turner after James Green, of John Warde, of Squerries, in Kent, the " Father of Foxhunters," as he was aptly named. This was published by Mr. John Hatchett, Hatchett's Hotel, Piccadilly, in 1829. The grand old sport is sitting on a sofa in hunting dress, very appropriately flanked by one of his favourite hounds. His biography is included in the plan of the present volume.

Of another order, again, is the mezzo of Colonel Mordaunt's *Cock-fight at Lucknow*, after the picture by Zoffany, which was sold at Sotheby's within the last few years. The print boasts a full key, in which appear names of notable sportsmen in India towards the end of the eighteenth century—Asof a Dowla, Nabob Vizier, The Nabob, Salar Jung, Haseen Rezza Khaun, Colonels Martin, Mordaunt and Polier, together with the setters and trainers of the cocks. Local colour is supplied by an Indian band with weird instruments which function during the fight.

Our next step leads us from the art to the artist, and in that measure in which our own personality is in accord with each or any one of these, shall we appreciate them at their real value, and follow their meaning.

The scheme proposed in this book is to take the artists in alphabetical order, rather than chronologically or in that order and degree of personal preference and sympathy for the individual and his work.

* Sir M. Masterman Sykes.
† Humphrey Osbaldeston, Esq.
‡ Vicar of Fox-holes on the Wold, considered one of the best gentlemen riders in England.

JACQUES LAURENT AGASSE

(1767-1849)

A COMFORTABLE *bourgeois* prosperity encircled the childhood of this painter, who was born 1767 at Geneva, city of reform and rigidity. His parents, Philippe and Catherine Agasse, were Huguenots; as who was not in that town and at that date?—they were members of the ruling coterie and the family had a certain influence in the goverment of the small republic.

There would be a dearth of information concerning this sporting artist were it not for the existence of a work called *Peintres Genevois*, a serious and accurate study crowned by the French Academy, but which, alas! is now out of print. Here we find the usual details of early days spent on the paternal estate of Crévin, at the foot of the Salève, on the French side of the border; days of an out-of-doors existence during which the boy developed a natural aptitude for the study of animal life; an aptitude which he was afterwards to turn to such good and practical account.

The child is father to the man, says the philosopher, and it needs no modern psychology to forecast the future of this particular child. He played amongst the horses and dogs, was proud of his small skill in tending them, caught their characteristic poses and transferred them to paper, so that when the time came for him to study art in earnest at the Ecole du Calabri at Geneva, he was primed, so to speak, with a perfect knowledge of his subjects, and had absorbed something of their spirit; it was a knowledge that went far towards supplementing his art. For an artist may paint in all technical perfection, and paint animals which will be lifeless, graven images of skill, but not the living, breathing creation that moves and is.

After Geneva there came a broadening of experience in Paris and a period of study under the great David; the outbreak of the French Revolution put a close to this stage of his career, and our painter was obliged to return to the safety of his native town.

The English were everywhere then as now, and Geneva was crowded with the curious and the *dilettanti* who found themselves banished by stress of circumstance from their beloved Paris. Sportsmen, it is true, could find little temptation to keep them in Switzerland; there were no systematised winter amusements as nowadays, no summer organisation; and yet George Pitt, afterwards Lord Rivers, was dallying on the banks of the Lake. Here was a bachelor of cosmopolitan education and tastes—we may surmise his sympathy with the French aristocrat—one had news, reliable news, at Geneva, while England showed herself aloof, cold, vaguely incredulous. Lord Rivers was a lover of animals and a sportsman with ample means to gratify a large generosity and many hobbies. It was a fortunate accident that threw these two men together and Agasse accompanied his patron to England and was privileged to visit at Strathfieldsaye, the country seat of the Rivers at that time.

The painter found himself quite at home in England, where he had family connections, but this first visit was cut short by money troubles. It was a time of financial stress, and the prosperous Geneva family was involved in disaster. Times were hard, and so Jacques Laurent had to go back and take up painting as a means of livelihood; he was more or less successful, less rather than more, for the French upheaval found its echo in every country, and the honest Swiss citizen had other and more material uses for his money than to buy pictures, whatever the merit of the artist. So a few years later, about 1800, we have Agasse back in England, that refuge of the indigent. He had the assistance of Lord Rivers and the encouragement of a small and sympathetic artistic circle, and finally he settled here and never returned to Geneva.

The Chalons, who lived in Church Street, Kensington, were his friends, and there he made his home for a time. In this congenial *milieu* and in this almost rural life, he put to good use the introductions given him by his ever faithful patron, and started painting pictures of horses and dogs for rich sportsmen. In 1802 he took up his abode in Adams Street, W., while in 1810 we find him working from 4, Newman Street, Oxford Street, and here he remained for twenty-five years. Two contemporary brother craftsmen had their home in the same street; James Ward lived at No. 6, while Hills, the well-known animal painter, was in occupation of a house over the way. However, in spite of a similarity of tastes which might have drawn them together, Agasse does not appear to have been on terms of intimacy with either of these artists, who perhaps shared the common prejudice against foreigners. In 1835 he moved to 2, Lower Southampton Street,

but returned to his old home in Newman Street, to die there in 1849.

In the opinion of the writer of this sketch, Agasse may be ranked as a first-class sporting artist.

His intimate knowledge of animal lore stood him in good stead, and he was bold enough to borrow and adapt characteristics of other artists. Perhaps no student of David, certainly not the young and impressionable youth that was Agasse, could fail to assimilate some of the charm of the great master; together with this influence he shows traces of inspiration from Crome and Morland.

A first exhibition was made at the Royal Academy in 1801, where we find in the list: *A Disagreeable Situation—A Horse, the property of J. Abbott, Esq.*, as his contributions to the pictures of the year.

The influence of Morland is very marked in his *Inside of an Alehouse Stable*, a work which was exhibited in 1804.

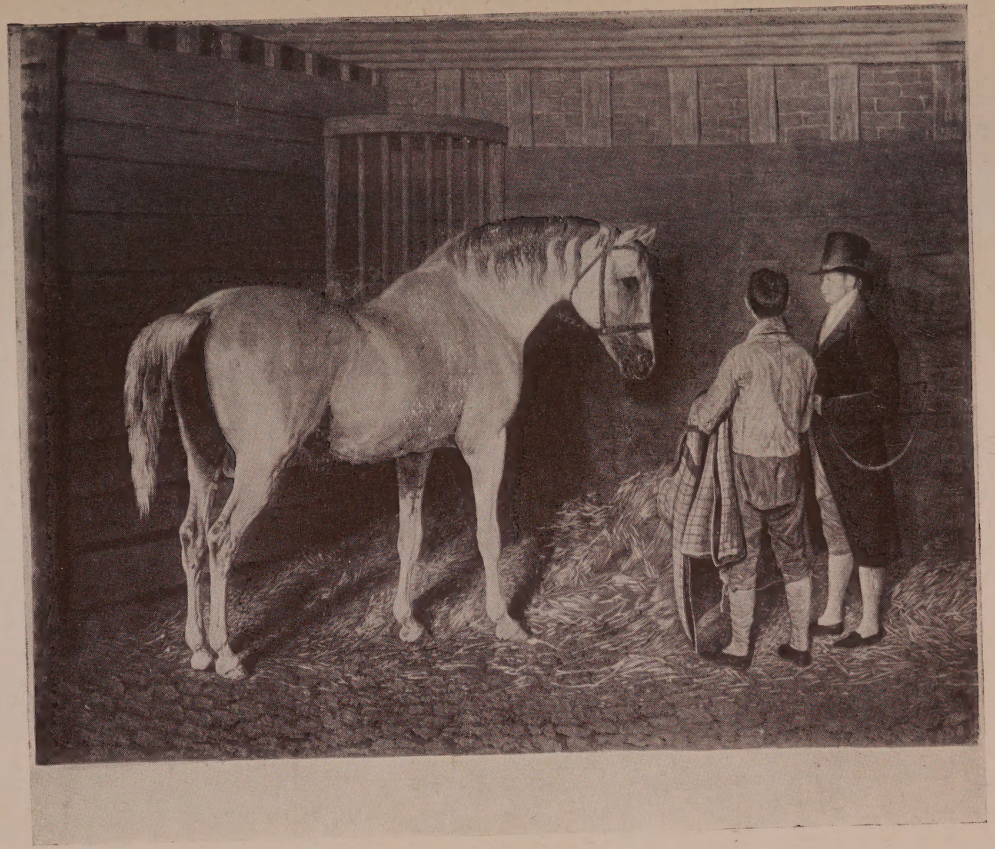
That well-known picture, *The Farmer's Stable*, had appeared at the Royal Academy of 1791, and Morland, at all times prolific, acquired, as he fell upon evil days through intemperance and profligacy, the habit of turning out pot-boilers as casually as if he were dealing out cards, and produced interiors of dilapidated farm and inn stables by the dozen. This was epidemic, so to say, and many painters of the day succumbed to this *genre* of conception and idea; thus, in the Agasse picture, the horses are Agasse, *pur et simple*, but the grouping and interior are Morland.

Curiously enough Agasse has never been thoroughly appreciated in this country of his adoption. In spite of undeniable talent, high patronage and a masterly technique and love of sporting subjects, he could never succeed in creating a vogue over here, and so most of his best pictures were sent to his sister in Geneva, who disposed of them at prices which put to shame the meagre sums paid for similar works in England. In point of fact, many of his finest productions have found their way back to the museum in Geneva, and the painter is not without honour in his own country.

Landseer, never prodigal of praise, commends him in one short phrase: "He paints animals as none of us can."

But the present volume is mainly concerned with engravings, and here we would note that the choicest and best of the Agasse pictures have never been engraved.

As instances of this we may name his *Stud Farm*, painted in 1807, where the mare and foals are excellent and the landscape



THE WELLESLEY ARABIAN.

After J. L. Agasse.

Engraved by C. Turner.

p. 38.

quite worthy of Crome; the *Flower Cart of* 1823, in which he depicts himself selling flowers from a donkey cart in a London street; *Lord Rivers Coursing at Newmarket*, a picture which is all daylight and represents Lord Rivers mounted and shading his eyes from the sun. Two greyhounds, one of which is Young Snowball, lend significance to the idea of the picture. There are other figures mounted; these are probably portraits—sheep grazing on the plain form agreeable incidentals. Here we have three pictures of which, unfortunately, there are no engravings.

Charles Turner, who in 1802 had paid him £5 5s. for painting the horses in *Preparing to Start* and *Coming In*, has come to the rescue with some good plates of Agasse, otherwise I should be forced to the conclusion that this artist had been doubly unfortunate; first in the scarcity of reproduction, and secondly in the reproducers.

Of Turner's plates, the best are probably *Young Snowball*, a greyhound standing in the foreground of an open landscape —this is admirably executed in a blend of aquatint and etching— and the mezzotint of *The Wellesley Arabian*, which was published in 1810 by Agasse himself, from Newman Street. This horse, of which we give an illustration, was brought to England by Mr. Wellesley, brother to the Marquis, in 1803; and is said to have been a Persian Arab of unknown descent. He was mated with Maria, one of the best bred mares in the country, by Highflyer out of Nutcracker, by Matchem. This mare produced Fair Ellen, who was the dam of Lilias, winner of the Oaks in 1826.

Lilias again was the dam of Safeguard, a horse that engages our subject afresh as the sire of Vainhope, winner of the Aylesbury Open Steeplechase. Alken, in his prints published in 1866, has lent fame to this stiff course of five miles and a half.

Prints of interest from other engravers are the *Mail Coach*, engraved in aquatint by F. C. Lewis, and the *Old Smithfield Market*, by the same engraver.

A detailed account of the transaction is given in a letter from C. G. Lewis, son of the engraver, to Messrs. Vokins, in 1880, and I quote at length:

"The *Old Smithfield Market* was engraved by me for my father, as I was under age, in a style of engraving hardly ever used now, viz., *aquatinta;* it was done for a Mr. Moore, who lived somewhere near Seven Dials, fifty-four years ago, when I was eighteen years old, and was from a painting by one Agasse, a Swiss. Some time before, my late excellent father engraved in the same style from the same painter a plate of the Royal Mail, with four horses

coming down a steep hill. The foreshortening of the horses was wonderfully well done."

A nice coloured aquatint of the *Mail Guard* shows that functionary driven in a gig to join the coach, passing under Temple Bar. This was published in 1825.

The mezzotint by Porter of *Lord Rivers* which was published by Colnaghi in 1827 is worthy of some mention. It is an attractive portrait of his lordship in a tall hat, swallow-tail coat, breeches and topboots; the scene is a park with greyhounds at exercise in the background. This may be Hare Park, near Newmarket, or more probably Rushmoor, where he owned "*an ancient and splendid right of chase.*"

Porter is little known as an engraver, but when this special engraving is in the early proof state, the result is quite a good bit of work.

Like many another artist who deserved a better fate, Agasse died in poverty, and it was even found necessary to sell the remaining pictures in his studio to pay his funeral expenses.

Jacques Laurent AGASSE
Engraved Works.*
1802-3.

Preparing to Start—Coming In. Aquatint by C. Turner. 24⅜ × 16¼.
Two scenes of hunters' races run at Port Meadow, near Oxford. In the first plate a jockey is being weighed, while another is assisted into his saddle, and a sprinkling of spectators, some on a stand, make up the picture. In the next plate three horses are finishing the race in front of two stands full of spectators, while a fourth horse is being pulled up by the jockey.
These two plates were dedicated to Lord Francis Spencer and S. F. Stratton, Esq.
Mr. Agasse was paid £5 5s. for painting the horses, and C. Turner, who drew the rest of the picture, states his own time at fourteen days; while his time on engraving the two plates is given as eleven weeks.
There were preliminary etchings made by C. Turner of the two plates, the finished states of which were published January 20, 1803, at No. 56, Warren Street, Fitzroy Square, by Turner. (The pair sold for 35 guineas at the Gilbey sale, 1915.)

1807.

RACING—

Horses Taking Their Gallop. *Weighing.* *Roulette in a Tent.* *Peasants Coming to the Race*, and two others.	Aquatints by C. Turner. (A set of 6.) Published, Oct. 19, by C. Turner, 50, Warren Street, Fitzroy Square. Reissued London, published, June 1, 1814, by Hassell and Rickards, 344, Strand. 11¼ × 8¼.

* *Dimensions (subject only) are given in inches, width × height.*

1810.

Wellesley Arabian. Portrait of an Arab horse standing in a stable where there are two men, one with a horsecloth on his left arm, the other in a high hat and carrying a whip. Mezzotint by C. Turner. Published, August 19, by Agasse, from Newman Street. 22½ × 17⅜.

States.

1. Before all letters (Dighton collection) with name of trainer and owner.
2. With publication only.
3. The words added: "Engraved by C. Turner from the original picture by J. L. Agasse."

(Mr. Fores, of Piccadilly, states that from evidence of the family and from an impression that came into his possession, this is not Wellesley Arabian, but Delphini, and the portrait in the picture is Mr. Wharton.)

1820.

Stage Wagon. Aquatint by F. C. Lewis (also by J. Baily). Published, 1820, by J. Watson. (The original picture purchased at Sir Walter Gilbey's sale at Christie's, June 10, 1915, for £36 15s.) 15 × 15.

Mail Coach, with woman passenger on box-seat. Aquatint by F. C. Lewis. Published, October 1, by J. Watson, 7, Vere Street. 15½ × 11⅜.

1824.

Mail Coach—another plate of above, man passenger on box-seat. Aquatint by Dubourg. London, published, April 7, by J. Watson. 14¾ × 11⅜.

1825.

Mail Guard, passing through Temple Bar in special cart supplied by the G.P.O. to fetch the mails. Aquatint by Dubourg. London, published, April 5, by J. Watson, 7, Vere Street. 13⅝ × 11⅜.

1827.

Lord Rivers with Greyhounds. Mezzotint by J. Porter. Published, May 9, by Colnaghi, at 23, Cockspur Street. Proofs issued with open letters and prints with shaded letters. 16 × 13.

1830.

Smithfield Market. Aquatint by F. C. and C. G. Lewis. Published by Moore, at West Street, *c.* 1830. 21 × 15.

1832.

Last Stage on the Portsmouth Road. Aquatint by C. Rosenberg. London, published, February 21, by J. Watson, 7, Vere Street. (£120, Faulconer sale. Christie's, 1916.) 16 × 11½.

Undated.

Dash. A celebrated setter. Mezzotint by C. Turner. London, published by R. Ackermann, Junr., at his Eclipse Sporting Gallery, 191, Regent Street. 25½ × 19½.

Hare and Young Ones. Mezzotint by C. Turner. Proofs before letters. Prints with title. 24¼ × 18⅛.

Young Snowball, a Greyhound. Title in open letters. Aquatint and etching by C. Turner. London, published by C. Turner, 50, Warren Street, Fitzroy Square; Mr. Ackermann, 101, Strand; and Mr. Cutter, Warwick Street, Golden Square. (Whitman No. 645.) 11⅝ × 9⅝.

Head of Bloodhound. Large lithograph. Published by R. Ackermann, 191, Regent Street.

THE ALKEN FAMILY

Samuel Alken, *circa* 1750–1825

The origin of the Alken family does not appear to be as British as their art!

Living representatives of the family seem to think that their name was originally Seffrien, and that their ancestors migrated from Denmark about the middle of the eighteenth century, exiled from their native land on account of political troubles occasioned by the violent reforms of the German favourite, Struensee. There is a little village in North Jutland called Alken, consisting of a mere handful of farmhouses, which may have suggested the later designation—it may even have been their original home.

It has been stated that a Seffrien Alken was living in England in 1744, which is rather earlier than the supposed arrival of the Alkens on the hospitable shores of Suffolk; the coincidence of such unusual names rather implies that he was a progenitor of the artistic family which claims our attention for the moment.

Be that as it may, after a short time in Suffolk, they went to London, and settled in Francis Street, Tottenham Court Road, and it was here that Sam Alken won comparative fame as an engraver in aquatint. Although not an aquatinter of great note, he nevertheless attained some pleasing results, such as the engravings from those delightful drawings, four in number, after Rowlandson—*The Opera Boxes*—and his *Snipe Shooting*, *Duck Shooting*, *Partridge Shooting*, together with the *Pheasant Shooting* after Morland.

Samuel Alken's work first appears at the Royal Academy in 1780, where his name is quoted as the draughtsman of a pair of female subjects, *Designs for a Monument*, his address being given as 3, Dufour Place, Broad Street, Soho.

Shortly after this success Sam turned his attention almost exclusively to sporting matters, although the greater number of his prints are published in books, and those his best. The prints

in the early volumes of the " Annals of Sporting " are good specimens of the talent of this artist as regards the conception of hunting and general sporting episode.

With Sutherland to scrape and aquatint, and given a good colourist, the result could not fail to please. *Duck Shooting* is one of the best examples of this combined achievement.

The plates, together with some which were engraved by G. Gleadah and others, were issued for sale separately by the publishers of the magazine ; they make small effect outside their volumes, for they are only octavo size. Larger plates ($15\frac{3}{4} \times 10\frac{7}{8}$) (subject) illustrate his " Field Sports, 1822," * a very rare book, which is seldom found in perfect condition, for these twenty-four lithographs in question were a convenient size for framing and the books no doubt were split up for the purpose. However, in spite of a fairly long experience, I have only come across few of these pictures, so the presumption is that the number of copies was limited.

Were I asked to name the salient feature of Sam Alken's subjects I should select his horses. His hunters are always well drawn and give an excellent idea of the equestrian type of his day, but the sporting efforts of this artist do not cover a long period. He died about 1825.

Henry Alken, 1784-1851

The second and greater artist of the family is the nephew, or, as some writers affirm, the son of Sam, and he was born in Suffolk, although London inspired the impressionable years of his youth, for the family soon moved south, and our most prolific sporting artist saw no greener fields than those of Kensington or Moorfields ; while the cattle markets prompted his Nature studies.

Prolific, we may well say, for a complete list of prints taken from his designs has never yet been, and probably never will be, given to the public, so numerous are they.

We may dismiss at once the yarn copied by the " Dictionary of National Biography " in 1885 from " Notes and Queries," August 24th, 1867, that Henry Alken was once stud groom or trainer to the Duke of Beaufort of the day. The late Sir Walter Gilbey, the pioneer of sporting research, who devoted so many years to the investigation of these matters, and to whom students of sporting prints and pictures owe a debt of gratitude, has tapped the

* This book came up for auction at Sir Walter Gilbey's sale during the war It was stolen while the volumes were on view,

surest sources of information, and states definitely that this is not the case.

But out of the obscurity that surrounds Alken's youth we gather one certainty, and that is that he himself took part in our national sports, and that his knowledge is not merely theoretical but practical. In consequence, when he used his facile and accurate pencil to depict the scenes which interest us, he was drawing upon his own actual experience.

In the Introduction to " Beauties and Defects in the Figure of the Horse Comparatively Delineated " he writes his apologia :

" The author flatters himself that his work will be found useful ; and as his remarks are the result of the most attentive observation during the many years entirely devoted to the pleasures of the field . . ."

It is permissible to suppose that he received artistic training and instruction from Samuel, whether father or uncle ; and a careful comparison of his earlier pictures with those of the elder Alken will leave little doubt on that score. It took but a short time for the leading art publishers of London to recognise his genius and to discover that they had " struck a reef " of both artistic and financial value, and the well-known firms of Thomas McLean, S. and J. Fuller, and Rudolph Ackermann were not slow in reaping full benefit ; thus pictures, drawings, prints, and, above all, book illustrations, were given to the public in thousands —and this is no exaggeration. It appears that Alken himself occasionally engraved plates, and thus added to the facility of production.

What enjoyment in this huge and miscellaneous output ; where the individual can find his own secret sporting fancy translated into some degree of realisation, his dream appreciated and made tangible by the talent of the artist. Henry Alken was first among draughtsmen to contribute to and humour such variety of taste, from that of the enthusiast, to whom sport is the subject of paramount importance, to that of the indifferent, to whom it is but a trivial consideration. All our admiration is stimulated as we pore over that print which shows the close hunting spaniel, and the woodcock flushed from the damp bracken among the pollard oaks, or when we see the grass lands of Leicestershire enlivened by the racing pack in its flight over those vast enclosures or those open plains : a flight that we ourselves enjoy perhaps in retrospect.

A great deal of this Alken's work, and some of his best, was

done for books. He had a complete grasp of his subject and a genius for explanation with the pencil, sometimes to the accompaniment of his own words, and often to illustrate the writings of others. In a great deal of this work we have his tendency to caricature. I have already said that this style makes no appeal to me, but it was much in vogue at the time and in keeping with the humour of the period, while it satisfied that sense of fun which is so human.

To make a choice from such a multitude—there is a peculiar charm of simplicity in the "Analysis of the Hunting Field, 1846," a series of sketches of the principal characters which compose such an assemblage—touches to show how the humour of the individual becomes the humour of the field. Again, the nineteen coloured plates which accompany the "Sporting Repository, 1822," a very rare book, by the way, and in the same category the thirty-six plates illustrating "Nimrod's Life of a Sportsman," 1842.

Each print tells a story, every story a trivial episode such as a fall out hunting; and yet there is an infinity to be said, a whole science to be dwelt on perhaps; such as the science of falls. Picture how the cooler hand takes his mishap as a matter of course—as soon as he is down he endeavours to get clear of his horse, but he also tries to keep hold of the reins. He has as great an objection to trudging across two or three fields in his hunting-boots as he has to spoiling his neighbour's sport by enlisting some good fellow to catch his horse. I can assure the reader that the theory of *how to fall out hunting* has been thought out as seriously as ever the successful artist has employed his ingenuity in depicting it. One of the greatest cross-country riders ever known, the celebrated Mr. Thomas Assheton Smith, to whom Egerton Warburton in his "'Tis Sixty Years Since" dedicates the following verse, was also one of the greatest *fallers*.

"That Rupert of the hunting-field,
Tom Smith the lion-hearted,
Where grew the fence, where flow'd the stream,
Could baffle him when started?
A game-cock in the battle ring,
An eagle in his flight,
A shooting star when mounted,
But a fixed one in the fight."

He used to say, I believe, that he had fallen into every field in Leicestershire—and this is highly probable, as the size of the fence never stopped him. But, I ask, where would he have been had he not stuck to the bridle when down, and how many runs would he have seen if he had constantly let his horse go? His

contemporaries declare that his excellent hands gave his horse full liberty when jumping, but one liberty he would never tolerate : that his horse should run about riderless. " I never see you in the Harborough country," he observed to a gentleman who occasionally hunted with the Quorn. " I don't much like your Harborough country," replied the other ; " the fences are so large." " Oh," replied Mr. Smith, " there is no place you cannot get over with a fall ! "

He applied his maxim with great severity to a young supporter who was constantly falling with less good luck than himself. " All who profess to ride should know how to fall ! "

This was the spirit of the riders of the 'thirties and 'forties, the endurance to which they were inured ; thus there is no such marvel if falls play a great *rôle* in the composition of these prints.

Nimrod, in his " Hunting Reminiscences," treats at length of Assheton Smith's knowledge of how to fall, and Nimrod knew, as well as most men, what riding across a country ought to be. He mentions Mr. Smith's wonderful freedom from injury, and that, notwithstanding the fact that he came down perhaps as often in a week as many men did in a season.

It is, maybe, a digression from my subject that I should be tempted to quote another great sporting writer on the matter, but the author of that charming book, " Riding Recollections," has a very definite opinion grounded on a long and varied experience.

" That the man he carries can hold a horse up, while landing, I believe to be a fallacy ; that he gives him every chance in a difficulty by sitting well back and not interfering with his efforts to recover himself, I know to be a fact. The rider cannot keep too quiet till the last moment, when his own knee touches the ground, then the sooner he parts company the better, turning his face towards his horse if possible, so as not to lose sight of the falling mass, and, above all, *holding the bridle in his hand.* The last precaution cannot be insisted on too strongly. Not to mention the solecism of being afoot in boots and breeches during a run, and the cruel tax we inflict on some brother sportsman, who, being too good a fellow to leave us in the lurch, rides his own horse furlongs out of his line to go and catch ours, there is the further consideration of personal safety to life and limb. That is a very false position, in which a man finds himself when the animal is on its legs again who cannot clear his foot from the stirrup and has let his horse's head go !

" I believe, too, that a tenacious grasp on the reins saves many

a broken collar-bone, as it cants the rider's body round in the act of falling, so that the cushion of muscle behind it, rather than the point of the shoulder, is the first place to touch the ground; and no one who has ever been 'pitched into' by a bigger boy at school can have forgotten that this part of the body takes punishment with the greatest impunity."—*Whyte Melville.*

Assheton Smith's fame as a foxhunter is almost historical. The great Napoleon addressed him as "*le premier chasseur d'Angleterre,*" and to the Parisians he was known as "*le grand chasseur Smit.*" Of his day there was no one to challenge his supremacy as master of hounds, as huntsman or as rider. A few lines taken from Delmé Radcliffe's "Noble Science of Fox-hunting" will enforce my assertion. He says: "I could nowhere find a more fitting model for the rising generation of sportsmen. . . . He was an instance of the very rare union of coolness and consummate skill as a huntsman, combined with the impetuosity of a most desperate rider; but equally remarkable as a horseman. His practice as a huntsman was that which is best followed in any, but especially in a good, country—that of leaving hounds very much to themselves, although ever on the spot to render assistance if required."

But we were talking of falls—and the history of these prints illustrating the *Life of a Sportsman* barely begins with falls.

There is a long list of other episodes. Over-riding hounds is an incident constantly pictured by the artist, and doubtless many a good hunt was ruined in those days, as it is now and ever will be, for it is impossible to suppress the over-ardent, the jealous horseman, or the tyro who is incessantly in conflict with his mount and cannot hold it. I have in mind a special print, one of a set of four, called *The Check,* which is of such reality that one can almost hear the short ejaculations—the master huntsman, possibly Osbaldeston, as he calls out "Hold hard!" followed by the sharper, but still courteous, "I beg, sir, you will stop your horse"; and in exasperated succession, "Pray, sir, stop!" and the peremptory, "God bless you, sir, *stop!*" "God d——n your blood, sir, hold hard!"

This realistic form of speech is quite up to date, for the master who hunts his own hounds is apt to express his just wrath in like manner nowadays, so that this is no mere fiction culled from the books of Surtees. The huntsman, however, has a far more difficult task. He is a paid servant, and his business is the diplomatic one of indulging his field and yet, at the same time, of holding it in check.

While hunting the Tedworth country, George Carter was

continually worried by a certain noble lord who was incorrigible in the matter of over-riding hounds. George turned round quietly one day to remark to an old friend: "I heartily pray that Lord —— may hunt hounds himself some day, and that he may have another lord exactly like himself among his field."

At times over-riding becomes inevitable, at a sharp turn by hounds in an enclosed country, for instance; but it can otherwise almost always be avoided by an application of the maxim, "Never jump into a field without the certainty that hounds are holding a line across it." What an improvement this would be to sport!

I can appreciate the retort of the *cognoscenti* to my last remark: it is quite justly *up to them* to ask what percentage of the people in a large field know when hounds *are* holding a line. Well, we will leave it at that, and hope. . . .

"Now down through the vale, over oxer and rail
Away where the fallows are sown!
Ho! follow who may our stout-hearted prey,
For he's gallantly holding his own!
Yet they gain on him still, as he faces the hill . . .
Can he last till they run to the brow?
By Jove, what a stoop! It's over! . . . who . . . whoop;
And there's none to ride over them now!"

Osbaldeston regarded over-riding hounds very seriously when he hunted the Quorn. According to him, the Meltonian device ran: "Sooner spoil the best run than not get a start." "Baily's Magazine" for 1865 contains a letter of his in which he cites an incident which illustrates his views.

"One day we drew the Coplow and found, and the fox ran into a dry drain only one field from the covert. I said, 'We can bolt him in five minutes with our terrier; but I give you notice that if you ride after him I shall take the hounds home.' The field consisted of two hundred or more, and they promised they would not do so unsportsmanlike an act. The fox did bolt in five minutes, and every horseman galloped after him. They kept the fox in view for three large grass fields, and when we got up to them they were squabbling with one another about where they last saw him: as the whole body of men were standing on the line the hounds luckily never hunted the fox a yard. I immediately took the hounds home, and many of them came up to me to beg I would let the hounds hunt him; but I said, 'I have kept my word.'" *

I rather fancy Osbaldeston was a pretty tough customer and

* "Baley's Magazine," vol. x., p. 124.

one who introduced a good deal of the *fortiter in re* into his system of control; but he was a wonderful all-round sportsman, and, like most strong characters, not universally popular; or so I have gathered from men now dead who had known him well and had hunted with him.

The Squire, as he was called to distinguish him from the three noble lords who were his neighbouring masters of hounds, lived in the *hard drinking* days, but this fact notwithstanding, during the period that he hunted the Quorn there was little of this at Melton Mowbray. Claret was the prevailing choice, and many of these *hard riding* men drank as little as a pint with their dinner.

But we gather that Alken, in those delightful prints of carousals, is depicting the general state of things sporting, rather than any particular circle. The men, ultra noisy as they may be, and intoxicated into the bargain, form the centre of a jolly picture, enhanced with all the accessories of the feast: the glass, wine-coolers, furniture, pictures, plate, which endow the whole with charm and colour—repeated on a varied note in the pink coats. These, however, are still a picturesque adjunct of the hunting scene, and we do not need to consult our Alken or the Georgian era for them.

The hunting feast dates back to the real age of oak, before our sportsmen were wont to place their knees below the mahogany, which only came into general use in the latter half of the eighteenth century. For many years after the introduction of the new wood, oak dining-tables were still an appendage to these reunions on account of the proverbial durability of their material. What a tale could be told by and of the oak table!

There was once a famous oak that grew at Golynos, on a picturesque slope of the Monmouthshire hills, about four miles from the town of Newport. It was a giant of the forest, for it contained 2,246 cubic feet of timber, and when in leaf it overspread 452 square yards of ground, the bark being, in some parts, three inches thick. This tree was purchased in the year 1810 by Thomas Harrison, Esq. (for many years His Majesty's Purveyor at Plymouth Dockyard and Dean Forest) for the sum of one hundred guineas. Stripping it and cutting it down kept five men hard at work for twenty days and it took two men one hundred and twenty-eight days to saw it up. The tree was felled because of its popularity. The trespass of countless pilgrims who came to visit it so exasperated the owner that recourse was had to the axe, and its huge bulk lay prostrate.

Some time after its downfall the Baron de Bode's hounds came

to a check within a hundred yards of where the great oak had stood, and the Baron's quick eye immediately discerned the gap in the landscape occasioned by the loss of such a striking feature; he noted, at the same time, the broad circular stump that still appeared above the surface of the ground—sole visible remains of the glorious canopy which had once crowned the spot, and in expressing his regrets to the owner upon what he inwardly termed an act of vandalism, he suggested that the timber below the surface, the moorings which had anchored this great tree to the earth, would be almost co-extensive with the timber already carted away.

"Why, one slab from that stool would make a table worthy of King Arthur," said the Baron.

This remark was repeated, and, as a result, negotiations were soon entered into between the owner of the property and a cabinet-maker of the West of England, who, when he ascertained the sound condition of the roots, together with the nature of the soil in which they were embedded, undertook to unearth them at his own cost, and to pay an additional hundred guineas for the produce.

Mr. English, of Bath, who at that time was unrivalled as a cabinet-maker, subsequently purchased a large portion of the oak, and from this point of the story the old table fashioned from these Druid timbers takes up the tale and recounts how it was shaped—round, solid, substantial—this last an essential quality to carry the large barons of beef and other mighty dishes, and the massive bowls of punch.

Sold, by good fortune, to a hunting squire, the table had the satisfaction of hearing its dignity vindicated in a caution addressed to the butler, directly it had taken up its position in the dining-room: "Waters, pay great attention to this table; give it plenty of oil, and don't let Sponger" (the footman) "spare his elbow."

And this tale of a table may well apply to those festive boards seen in Alken and other prints; around them "Success to Fox-hunting" was drunk and sung. What wonder that they possess personalities; something of the spirit of those old sportsmen has entered into the dry wood; they form a seemly part of the antique tradition, invested with a dignity sadly lacking in the modern *mobilier*.

Another Alken print of Osbaldeston is that one of the Squire's race against Time during the Houghton Meeting at Newmarket, in 1831, when he backed himself for a thousand guineas to ride two hundred miles in ten hours, a feat that he accomplished, having ridden, in spite of driving wind and rain, the said distance in eight hours, thirty-nine minutes, including stoppages.

The *venue* for the greater number of the Alken hunting scenes was Leicestershire. Perhaps the most striking prints of this celebrated shire are the eight engraved by Lewis of the Quorn Hunt of 1826. Here we have a remarkable peepshow of the "cream of the cream" galloping over the "shire of the shires."

Plate I. shows the *Meet at Ashby Pastures*, and, converging from all directions, at least two hundred well-mounted men in attendance.

Plate II. is *The Find*, and Snob makes his first appearance.

Now who, by the way, is Snob, and what is all the tale about him? Well, if you remember, Melton was exclusive in those days, and a very large proportion of the followers of the Quorn Hunt were *habitués* of the *salons* of Mayfair. Melton had its Old Club, and an offshoot of this, the New Club. Equally select was Lord Rokeby's Club: the era of the plutocrat had hardly dawned, and Mr. Bernal Osborne's lines (four years later), "Melton in 1830," with his crushing caricature of Drummond the Banker, is a good example of the spirit of the day.

> "While Drummond *jobs* his horse, and *jobbing* damns;
> With iron hand and seat devoid of grace,
> You see at once the *counter* in his place;
> Now on this side, and now on that he pitches,
> Strikes all his timber, fathoms all his ditches,
> Till, by a binder caught, a weight of lead,
> He comes at last to anchor on his head."

Moreover, some years previously, Lord Sefton had inaugurated the system of second horses, about the time that Jack Raven, a very light weight, the son of his huntsman, rode his second horse.

This brief description will suffice to explain the attitude which greeted the questionable stranger with but one horse when he suddenly appeared from some obscure county to join the throng of the *élite*.

What an interloper! Maybe a travelling journalist, or worse! Snob he was nicknamed at once. (I will not attempt to explain this nomenclature, unless Nimrod's theory holds good, that Snob is in direct contra-distinction to Nob.)

Our Snob on his bay horse is determined not to get left behind, and creeps forward along the side of the gorse. "Come away, sir!" holloas Osbaldeston. "What the mischief are you doing there? Do you think *you* can catch the fox?"

Plate III. is *Tally Ho and Away*.

"Tally ho!" cries a countryman from a tree. "He's gone!" exclaims Lord Alvanley, and gallops for the front rank. There are three couple of hounds on the scent; the rest are still in the

gorse. Actual experience alone will convince of the rapidity and safety with which a pack of well-bred foxhounds can thread their way through a crowd of horsemen and join their leaders. "'Ware hounds!" cries Sir Harry Goodricke. "That's right," says Osbaldeston, "spoil your own sport as usual," and so on. But Alken paints them in actual motion, off and rattling and rushing like a charge of light horse over the "cream of Leicestershire," our friend Snob taking the lead.

Plate IV. shows a fall over a flight of rails.

In Plate V. Snob's good little bay horse is done. Snob himself has got to the gate first, and is preparing to fly over it with no idea of the disastrous fact that his mount is stone cold. Alas! he must go easy, and while he is fumbling with the latch, another horseman sails right away over the gate by the post.

Plate VI. gives us the flyers of the hunt going the devil of a pace on their second horses, the Squire leading, and followed by Mr. Holyoake, Mr. Maher, Captain Berkeley, Dick Christian, Sir Francis Burdett, Sir H. Goodricke, Lord Alvanley, and Lord Gardner.

In Plate VII. we see the well-known Whissendine Brook, some in, some out.

Plate VIII. is a kill in the open, as a finish to this fine hunt—ten miles as the crow flies, in one hour and two minutes, with but two trifling checks. The Squire is seen flourishing the brush, and, as Nimrod remarks: "His 'Who-hoop!' might have been heard at Cottesmore, had the wind sat in that direction."

Another print with a story is *The Sporting Sweep*, published by Ackermann in 1833.

At Chipping Sodbury in the Duke of Beaufort's country there lived a certain chimney-sweep who, by his industry, had accumulated some property, and who, in local parlance, was known as he "wot 'unts with the Duke." This gentleman could be seen striding across country in his sooty garb, to the great amusement of the regular members of the Hunt, amongst whom, however, he never failed to maintain a conspicuous place.

Politically, too, he had decided views, and was a Reformer; but at the same time he was perplexed by the fact that the Marquis of Worcester, son of the Duke, was standing as candidate for a division of the county on entirely divergent principles. How to dispose of his vote? For those were the days when the appendix to the Catechism was loyalty to the squire "and his relations. . . . And keep us in our proper stations." Very sad to have to make a choice between hunting and Reform! The Reform candidates were the first to put him to the test, and, relying on the fact that

his political creed coincided with theirs, they solicited his vote with confidence. To their surprise, however, the sweep refused them his suffrage, and, on being pressed for his reason, said: *"To tell you the truth, gemmen, I can't vote for you, 'cause I 'unts with the Duke!"*

It is much to be regretted that Henry Alken was never inspired to draw and engrave pictures of the great Leicestershire Stag Hunt. What humour he would have put into his version of one of the most comical episodes of hunting history! The preparations for this event, with a meet at Twyford, were on a lavish scale; the Marquis of Waterford of that period, who was a great wag as well as a finished sportsman, had trained the stag for days previously in a large walled kitchen garden, a horn, a whip, and a couple of little dogs giving the wretched animal perpetual exercise among the gooseberry bushes. The stag ran for Queniborough Road, by Barsby and South Croxton, then to the right through Barsby village towards Gaddesby; next it pointed for Brooksby and down the turnpike to Rearsby village, where it took refuge in a farmyard and eventually in a cellar. Tom Heycock, the Whip, and the Marquis, proceeded to try and secure it, when the stag, in its alarm, kicked the spigot out of an ale barrel and flooded the cellar.

Sportsmen had assembled from all directions, and from other counties, for the frolic, and Waterford's little joke had been well thought out. He had ordered all the guide posts in that part of Leicestershire to be sawn through in such manner that the arms could be turned the wrong way, so that when the visitors started for their homes they all headed in the opposite direction to that which they imagined they were taking.

Alken's hunting prints have beguiled me into devious ways and side issues; there are a good many steeplechases, too, of which he was the able exponent. An interesting series is that set of four prints which, in the original publication, bear the title of *The Night Riders of Nacton.* These call for additional comment, as, besides their intrinsic value, they are said to represent the first steeplechase on record.*

* But this is an assertion contradicted by facts. There is an account of a race in Ireland over natural fences dating as far back as 1752, which is to be found in an old MS. in the possession of the family of the O'Briens of Dromoland. This consisted of a match between Mr. O'Callaghan and Mr. Edmund Blake, the course being from the Church of Buttevant to the spire of the Church of St. Leger, a distance of four and a half miles over a stiff bit of country.

Again, the Druid mentions, in one of his books, a steeplechase in Leicestershire in 1792, which was run over a line of country from Barkby Holt to Billesdon Coplow. It was won by Charles Meynell, grandson of the celebrated Hugo Meynell, and other competitors were Lord Forester and Sir Harry Featherstone, of Hom Park, Suffolk.

Per prints, they are well known ; they have been reproduced in every size, shade and form, and there can be but few towns in England where they are not exposed in some curiosity or antique shop for the gaze of the passer-by. A friend recently lent me the original issue of 1839, published in a buff wrapper with full letter-press ; and the privilege of handling and inspecting these precious engravings has convinced me that, in spite of their notoriety, in this form they may be classed as *rare sporting prints*. They are not to be named in the same breath as the re-issues and copies ; comparison is impossible, for the originals really convey atmosphere and moonlight, which, I venture to say, the later editions do not.

The sporting event is worthy of remark.

The officers of the cavalry regiment quartered at the barracks at Ipswich, in December, 1803, were killing time after mess inspecting their horses. A certain officer named Hansum (the names are of course, fictitious) suddenly had the caprice to propose to run his grey horse four miles across country against any others in the regiment, for a " pony."

" Done ! " cried all in chorus. " Where ? How ? When ? "

" Four miles and a half from here to Nacton Church, and *now*," was the startling reply.

" Now ! " echoed his companions. " Yes, now," said Hansum. " When shall we find a better opportunity—a moonlight night in open weather, and the country clear."

The match was agreed to unanimously, and it was further decided that clean nightshirts should be worn over their uniforms and that nightcaps should replace military headgear—" whereby we shall not only see each other better, but also ourselves remain unknown to vulgar eyes, if any such behold us."

Plate I. shows the watering-place behind the barracks ; in the centre, the grey, ridden by the challenger, his servant taking up another link in his curb-chain.

In Plate II. they have reached the large field near Biles's Corner, a sturdy wattle out of it, with a ditch on each side. Subden is first at the fence, but takes an imperial toss.

Plate III. is the last field near Nacton Heath. Captain Cannonball challenges the grey for the lead, and is seen going slap through the middle of a five-barred gate, while the grey gets over the bank, on and off. Five of them finished ; Cannonball got to Nacton Church first, and beat Hansum and his grey, who were second.

Plate IV. shows Nacton Village ; here they bustle through in their nocturnal anonymity, screaming and whooping like maniacs, Cannonball first, Lounger next ; on one side of him Simpson, on

the other Hansum, who takes a fallen elm in his stride. The villagers, affrighted, leap from their beds to view this phantom scene, which is reputed to be the foundation of all steeplechasing.

Henry Alken was very partial to snow scenes, both in his shooting and coaching prints. The severe winter of 1836 may have suggested fields glistening with snow and awaiting, like sheep, the coming of spring to shear them of their fleecy covering. The Brighton Mail, the Birmingham Mail near Aylesbury, the Bruce, passing other coaches in the Peak district, the Devonport Mail near Amesbury, going post through an avalanche of snow, the Holyhead and Chester Mails near Dunstable, the Liverpool Mail near St. Albans, all vividly illustrate these extremely frigid and disagreeable Xmas episodes.

It has been suggested that the snowdrifts and snow effects in the said prints are exaggerated; but I should imagine, from contemporary accounts, that they are merely realistic. People took their weather in severe episodes in those days when moderation meant weakness, and the fearful snowstorm of Xmas week 1836 has never been equalled; which rather bears out the saying that "in England there is no climate, only samples of weather." This storm began on Xmas Eve and continued without intermission for five days and nights. It was reported in London on Boxing Day that the Manchester, Halifax, Holyhead and Chester Mails were all fast stuck in the snowdrifts at Hockley Hill near Dunstable. "Never before," wrote a correspondent of "The Times," "were the London Mails stopped for a whole night within a few miles of the Metropolis." The storm extended generally over the whole country; the depth of the drifts in the hollows was reported to be anything from twelve to forty feet.

On December 27th the town of St. Albans was crammed full with coaches and derelict mails which could not be moved, either up or down the road. Horses, poor beasts, here, there and everywhere, were dug out somehow and with enormous effort, but fourteen mail coaches had to be abandoned and left until a change in the weather. The reports in the papers of the 27th were most cheery, most encouraging for the stay-at-homes who had friends and relations "on the road"! The "Morning Chronicle" recorded that the Devonport Mail was in a snowdrift between Andover and Whitchurch, and that the fate of the coachman was uncertain! There followed more of these soothing paragraphs: "The Leeds Mail is hopelessly stuck between Melton Mowbray and Northampton, and seventeen coaches are embedded in the snow a stage from Coventry."

At Rochester the big drift was forty feet deep when the Dover Mail got blocked on the night of the 26th. It took three hundred sappers and miners twenty hours of incessant labour to liberate this entombed coach.

We leave his many game-shooting prints to the catalogue, and switch off to a further variety of this versatile art—pigeon-shooting.

The vexed question as to whether pigeon-shooting may be considered sport or no does not concern us here ; the comments, too, which appear in every winter press since pigeon-shooting was discontinued in this country, relating to the dastardly work still perpetrated on the sea-shore at Monte Carlo, in such manner that the humanitarian nerves of the " up-to-date " and " up *too* late " lady are shell-shocked to the point that she is forced to remain at the roulette table to escape the sound of the guns—these, too, we waive aside.

It enters into our material rather as the subject of a rare print than in its capacity of sport. Designed and engraved by H. Alken, *Pigeon Shooting, Red House Club, Battersea*, was published with pamphlet and key in 1828. The scene is the Red House Club, Battersea ; the members shooting for the gold cup are attended by a motley mixture of the " ring " class. If the reader ever has the luck to see this picture, complete with key, as I have not seen it for many years, I think he will again encounter our friend Osbaldeston. The Squire was one of the very best shots of his day both at game and pigeons, and in this particular contest he was second, having killed sixty-two birds and missed eighteen. Captain Ross was the winner, killing seventy-five, and missing only five. The Red House flourished for a good many years ; about 1847 it was *going very strong*, and Lord Huntingfield was at that date the recognised champion.

Henry Alken was married in 1809 at Ipswich, and had three sons and three daughters. One son, Henry Gordon, had the ambition to be an artist like his father, but without his talent. He generally signed his pictures H. Alken and imitated the paternal style, so that it is pretty safe to conclude that any moderate painting under this signature is the work of Henry Gordon Alken.

Our painter lived for many years at Kentish Town, but eventually occupied a small house at Highgate, where he died in 1851, aged sixty-seven. He is buried in Highgate Cemetery.

Henry ALKEN ("Ben Tally Ho!").

Engraved Works.

1813.

FOX HUNTING—
Throwing Off.
Breaking Cover.
In Full Cry.
The Death.
Four plates. Aquatint by Clark and Dubourg. Published, Feb. 1, by S. and J. Fuller, at Rathbone Place. Modern reprints of these are to be met with. 18 × 13½.

SHOOTING—
Pheasant.
Woodcock.
The Repast.
The Return.
Four plates. Aquatint by R. Reeve. Published, May 1, by S. and J. Fuller, at the Temple of Fancy, Rathbone Place, W. 18 × 13⅝.

1816.

SHOOTING DISCOVERIES—
A Simple Discovery.
A Common Discovery.
A Trifling Discovery.
A Fatal Discovery.
A Painful Discovery.
A Furious Discovery.
Set of six. Aquatints by H. Alken. Published, Feb. 1, by S. and J. Fuller. (*See* also Book Section, 1816, *infra.*) 10½ × 6⅞.

1817.

SHOOTING—
Grouse Shooting.
Partridge Shooting.
Pheasant Shooting.
Duck Shooting.
Aquatints by T. Sutherland. Four plates. 25¾ × 8¼.

SHOOTING—
Pheasant Shooting.
Refreshing.
Cock Shooting.
Going Home.
Set of four. Aquatints by T. Sutherland. Published, June 1, by T. Pilser (*sic*), Westminster Bridge Road. 17 × 13¼.

FOX HUNTING—
Going Out
Breaking Cover.
Full Cry.
The Death.
Set of four. Aquatints by T. Sutherland. Published, Aug. 12, by T. Palser, Surrey Street, Westminster Bridge Road. 11 × 9.

EASTER MONDAY—
A View near Windsor.
A View near Epping.
Aquatints by "Ben Tally Ho." Published, April 1, by S. and J. Fuller. Pair. 18 × 12.

FOX HUNTING—
Unkennelling.
Breaking Cover.
Full Cry.
The Death.
Four plates. Aquatints by T. Sutherland. Published by S. Knight. Early issues on Whatman paper with watermark 1817. Re-issued July 1, 1818. 16½ × 12¼

Country and Town Sports. Twelve plates.

SHOOTING—
Wild Duck.
Grouse.
Bittern.
Partridge.
Four plates. Aquatints by T. Sutherland. Published, June 1, by T. Palser. 11 × 8¾.

Discoveries. Set of seven. Published, March 1, by S. and J. Fuller. (*See* Book Section, 1816-17.) 10¼ × 7½.

Henry ALKEN.—(*Cont.*)

1818.

FOX HUNTING—
The Toast.
Hark to Old Danger.
The Leap.
Drawing a Cover.
Pleasure of a View Halloo.
Gone Away.
Full Cry.
The Death.
Refreshment.
Nine plates. Inscription on top. Aquatints by Cooper and Sutherland. Published, Jan. 1, by S. and J. Fuller. Re-issued with Palser's address, Westminster Bridge Road. 12½ × 9½.

Noblesse Anglaise Ancienne. Two plates. Published by S. and J. Fuller.
Noblesse Anglaise Moderne.

Doing the Thing Well. Series of eight plates. Published by S. and J. Fuller.
The Thing Well Done. (*Vide* Book Section, 1818.) 8½ × 6½.

Hunting. Engraved by Sutherland. Published, May 1, by Palser. Set of four. 16½ × 12.

RACING—
Newmarket—Training.
Ipswich—Weighing In.
Epsom—Running.
Ascot—Preparing to Start.
Set of four, oblong. Aquatints by Sutherland. 25½ × 8⅝.

All early issues published by L. Hudson; all reprints are from the original plates (re-engraved) and are published by Ackermann, at his Eclipse Sporting Gallery, 191, Regent Street (without date).

Messrs. Ackermann, of Bond Street, still have the plate. This series is sometimes ascribed to Sam Alken. (Original issue value £100.)

1819.

RACING—
Epsom Races. Mr. Thornhill's Sam beating Lord Darlington's Grey and Prince Paul.
Derby Stakes, May 28, 1818. Preparing for the Start.
Two plates. Aquatints by T. Sutherland. Published, Feb. 9, by S. and J. Fuller. 24 × 12½.

HOW TO QUALIFY FOR A MELTONIAN—
How to Appear at Cover.
How to Go to Cover.
How to Take a Leap.
How to Ride Downhill.
How to Take the Lead.
How to Go through an Overflow.
Oblong folio size. Set of six plates. Aquatint by Ben Tally Ho. Published, July 16, by S. and J. Fuller. (*See* Book Section, 1819.)

On the Road to the Derby. Aquatint contaning several distinct scenes in miniature with innumerable figures of pedestrians, horses, coaches, and other vehicles. Engraved by H. Alken. Published by S. and J. Fuller, Rathbone Place. 15½ × 20½.

1820.

Fox Hunting. Set of six plates. Aquatint by H. Alken. Published, Jan. 1, by T. McLean.

Epsom Race Course, the Derby, 1820. Four plates in sections, 84 × 14.

FOX HUNTING—
Meeting at Cover.
Breaking Cover.
Full Cry.
The Death.
Four plates. Aquatints by C. Hunt. Published by G. S. Tregear.

Henry ALKEN.—(*Cont.*)

Bath Coach in a Heavy Storm. Aquatint by G. Hunt. 13¾ × 10½.

Billesdon Steeple Chase. Four plates. Engraved by J. C. Bentley. 14 × 10.

Cool Customer. 13½ × 10⅝.

Driving. A Fine Young English Gentleman; *One of the Modern Time.* Aquatint by C. Hunt. Said to be a portrait of Count d'Orsay. 19½ × 16½.

FOX HUNTING—
Going to Cover.
Breaking Cover.
Full Cry.
Treeing the Fox.
Four plates. Aquatints by T. Sutherland. Published, Nov. 1, by John Hudson, 85, Cheapside. Reissued April 2, 1821. The reissues are inscribed R. Alken (no doubt a printer's error). (Value, first issue, £200.) 22 × 14.

1821.

HIGH-METTLED RACER—
The Foal.
In Training.
The Racer.
The Hunter.
The Post Horse.
The Death.
Six plates. Aquatints by Alken and Sutherland. Published, March 1, by S. and J. Fuller. Reprints on thick paper. 15 × 11.

Fox Chase. Six plates. Published by S. and J. Fuller, May 1.

FOX HUNTING—
Going to Cover.
Breaking Cover.
Full Cry.
The Death.
Four plates. Aquatints by T. Sutherland.

THE RIGHT SORT—
Morning. A Few of the Right Sort Going to do the Thing.
Some of the Right Sort doing the Thing well.
The Right Sort having almost done the Thing.
Afternoon. A Few of the Right Sort that have done the Thing, etc.
Six plates. Lithographs by Hullmandel. London, published, June, by S. and J. Fuller at their Sporting Gallery, Rathbone Place. 12¾ × 9.

HUNTING ACCIDENTS—
Getting a Fall.
Dead Beat.
Home.
Into a Bog, etc.
Seven plates by "Ben Tally Ho!" Published by S. and J. Fuller.

SPORTING DOGS—
Carlo and Bob, Pointer and Setter.
Bob and Doll, Two Spaniels.
Two plates. By J. Clark. Cambridge, published, March 1, by W. Mason, profile painter and print-seller, near Christ's College. 12⅛ × 9½.

How to Appear at Cover, etc. Set of seven plates. Published, August 1, by S. and J. Fuller. 10¼ × 7⅛.

Some Will and Some Will Not. Published, August 1, by S. and J. Fuller. Seven plates. With letterpress. (*See* Book Section, 1820-21.) 10½ × 7¼.

1822.

Shooting. Six plates. Published by T. McLean, Haymarket. A Cockney's Shooting Season in Suffolk (with letterpress). *See* Book Section, 1822.) 10¼ × 7¼.

Shooting. Set of four plates. Published by Rowney and Forster.

Henry ALKEN.—(*Cont.*)

1823.

FOX HUNTING—
Meltonian Going to Cover.
Meltonians As They Are.
Meltonians As They Were.
Meltonian As He Was. etc.
Set of six. Aquatints by C. Hunt. Published by T. McLean. 14¼ × 10½.

Mail Coach. Aquatint by G. Hunt. London, published by T. McLean, 26, Haymarket. 14⅛ × 11.

FOX HUNTING—
The Cover.
Full Cry.
Check.
The Death.
Four plates. Aquatints by G. Hunt. Published by T. McLean, 26, Haymarket. Whatman paper. 16⅛ × 10¾.

1824.

FOX HUNTING—
Meeting at Cover.
Breaking Cover.
Full Cry.
The Death.
Aquatints by Alken and Sutherland. Published by T. McLean, Haymarket. Four plates. 23¾ × 5⅝.

THE LEICESTERSHIRE COVERS—
The Meeting.—Kirby Gate.
Breaking Cover.—Billesdon Coplow.
Full Cry.—Whissendine Pasture.
The Death.—View at Kettleby.
Engraved by Sutherland. Published, March 20, by S. and J. Fuller. Four plates. (Value £80.) 28 × 8¼.

RACING—
The Walk.
Starting.
Weighing and Rubbing Down.
Coming In.
Engraved by Alken and Sutherland. Published by T. McLean, Haymarket. Four plates. Modern reissues of these. (Original issues value £100.) 23¾ × 5⅝.

1825.

FOX HUNTING—
Going to Cover.
Published by Dickinson, 114, New Bond Street. Set of twelve. 7¼ × 4½.

NEWMARKET RACES—
The Gallop.
The Race.
Aquatints. London, published, Jan. 1, by S. and J. Fuller, at their Sporting Gallery, 34, Rathbone Place. Two plates. There are modern reprints of these. 27½ × 9.

Sporting Tandem at Cover Aquatint by R. G. Reeve. Reprints in existence.

Cock-fighting. Aquatint by R. G. Reeve. Published, March 1, by S. and J. Fuller. Four plates. Modern reprints of these. 7 × 5.

FOX HUNTING—
Yoi, Yoi, At Him, Hannibal.
Beating a Gorse Cover.
Breaking Cover.
Going at a Stone Wall.
Over a Brook.
The Death.
Engraved by H. Alken. Published, March 1, by S. and J. Fuller. Set of six. 9½ × 7.

1826.

RACE HORSE—
"*Lap Dog*"—*Winner of the Derby.* Aquatint.

Not Beat—Just Finished. Published by Fuller.

1827.

Steeple Chase. Aquatints. Published, Jan. 1, by S. and J. Fuller at Rathbone Place. Set of six.

Henry ALKEN.—(*Cont.*)

LEICESTERSHIRE HUNT—

The Meeting.
Getting Away.
Full Cry.
The Death.

Aquatints by T. Fielding. London, published by J. Watson, 7, Vere Street. Four plates. Open letters, and states before letters. 21¾ × 15⅝ (PM.), 18¾ × 11¾ (subject).

Hunters. Published by T. McLean. Set of four.

1828.

Panorama of a Fox Hunt. Showing a large scope of the Leicestershire, Rutlandshire and Lincolnshire counties, with all sorts of riders, good, bad and indifferent. Lithograph published, Jan. 1, by R. Ackermann, in original boards, with coloured engraving of *The Death* outside. Also issued in a roll-up case. Reissued, 1837, at price £1 11s. 6d. 11 feet long.

PIGEON SHOOTING. RED HOUSE CLUB, BATTERSEA.—

The Members' Pigeon
Shooting for the Gold Cup.

With pamphlet and key plate. Aquatint by R. G. Reeve. 18½ × 12.

FOX HUNTERS—

Throwing Off.
Gone Away.
In Full Cry.
The Death.

Aquatints by R. G. Reeve. Published by Ackermann, 96, Strand. Four plates. 12⅝ × 8¾.

FOX HUNTING—

Going to Cover.
The Leap.
Full Cry.
The Death.

Aquatints by C. Bentley. Published, Oct. 1, by S. and J. Fuller. Set of four. 15 × 10.

SPORTING MEDALLIONS—

Six Steeplechasing.
Six Fox Hunting.
Six Coursing.
Six Shooting.
Six Racing.

Published by R. Ackermann, 191, Regent Street. 5 × 3.

1829.

Rattler, the American Phenomenon, and *Miss Turner*, Welsh Mare. Trotted 10 miles on the Cambridge and Godmanchester road for 200 guineas, April 25, 1829. Horn gave the mare one minute, passed her in the fourth mile. Won in 30 minutes 40 seconds; mare's time 31 minutes 42 seconds, etc. Drawn and engraved in aquatint by H. Alken. Published by McLean. 13¼ × 8½.

1830.

Grand Leicestershire Steeplechase. Aquatint by C. Bentley. Published, Jan. 1, by R. Ackermann, Junior, 191, Regent Street. Descriptive letterpress and titled wrapper. Issued price, £3 3s. Eight plates. (Value £150.) 14¼ × 10.

Westminster Cock Pit. 10¾ × 9½.

Hunting. Aquatints by T. Sutherland. Set of four. 16 × 13.

"Most Howdacious!!!" Fashionable gentleman, elegantly attired lady at his side, footman behind, seated in phaeton, driving pair of horses at full gallop, open landscape behind. Aquatint by C. Hunt. 21½ × 16½.

Gigs and their Drivers. Set of six issued in salmon-coloured wrapper. 7½ × 4½.

1831.

Extraordinary Match on the Round Course at Newmarket, by George Osbaldeston, on Nov. 5, 1831. Aquatint by G. Hunt. Published by Tregear. Reissued by J. Moore, 1, West Street, St. Martin's Lane.

Difficulties. Published by Alken. Set of six.

Henry ALKEN.—(*Cont.*)

1832.

THE PARK GATE—
The Coachman. Aquatints by H. Pyall.
The Guard.

A Steeplechase. Aquatints by J. C. Bentley. Published by S. and J. Fuller. Set of six. 18½ × 11½.

The Leap. Aquatint by H. Pyall. Published by G. Tregear.

STEEPLECHASE—
First Mile. Four aquatints by C. Hunt. Published by G. S.
Second Mile. Tregear.
Third Mile.
Fourth and Last Mile.

1833.

STAGE COACH—
Serious Times. Published by Lewis and Co., 79,
Three Blind 'Uns and a Bolter. Leadenhall Street. 14½ × 10¼

SPORTING ANECDOTES—
The Sporting Sweep.
The Sporting Miller.
The Coach.
Jorrocks' Hunt Breakfast.
Swell and the Surrey (two plates). Published by R. Ackermann,
Hunting Tailor, Hastings and Lord Segrave. 191, Regent Street. Price
The Hunted Tailor, or Double Phaeton. of the day, 3s. 6d. a plate.
The Sporting Parson's Hunting Lecture. Reissues on thick paper
The Sporting Grazier, or Foxhunting versus Politics. exist. 13 × 8½. A volume with 33 plates inscribed with this title "Sporting Anecdotes" has been met with.
The Sporting Bishop.
Foxhunting in Canada.
Foxhunting Sweep and the Duke, or Gallantry and Galloping.
David Crocketts and Elk Hunt.
How to get a Vote.
Don't Forget that Vote.

1834.

Panorama of Epsom Race Course. Aquatint. Published May 31. About 10 ft. in length, with key plate.

1835.

FOX HUNTING—
Quorn Hunt. Aquatint by F. C. Lewis. Published, Feb., by R. Ackermann. Eight plates, as described in preceding text on H. Alken. Reprints of these exist. Issued price, £4 14s. 6d. Reissues 1837. Also modern issues. (Original issues value £200.) 20½ × 12½.

Hunting Scenes. Aquatint by Thos. Reeve. Published, Jan. 1, by T. McLean, Haymarket. Four plates. 17½ × 13.

RIGHT AND WRONG SORT—
Hustle Your Horse. Aquatint by E. Duncan. Published by Ackermann,
Harden Your Heart. 191, Regent Street. Two plates. Issue price, £1 5s. Reissued 1837. 18½ × 11½.

Partridge Shooting. Aquatint by C. Bentley. London, published, April 8, by S. and J. Fuller. Reissued 1837. Four plates. 10¾ × 8¼.

Henry ALKEN.—(*Cont.*)

1836.

Hunting Recollections. Aquatints. Published by R. Ackermann, 191, Regent Street. Six plates. Issue price, £1 1s. the set. 10¾ × 8¼.

My Stud. Aquatints. Published by R. Ackermann, 191, Regent Street. Six plates. Issue price, £1 1s. the set. 10¼ × 8¼.

Hunting Qualifications. Aquatints. Published by R. Ackermann, 191, Regent Street. Six plates. Issue price, £1 10s. the set. 10½ × 6½.

Aylesbury Grand Steeple Chase. Four aquatints by C. Bentley. Published, Feb. 9, by S. and J. Fuller. Reissues of these exist. 17 × 10.

1837.

SHOOTING—
The Wood.
The Field.
The Moor.
The Water.
Set of four. Aquatint by H. Alken. Published, Sept. 1, by R. Ackermann, 191, Regent Street. 18 × 13.

Going Home. Aquatint by T. Sutherland. Published, June, by T. Palser.

Birmingham Coach. Near Aylesbury, Snow Scene. Aquatint by R. Havell. Published, Jan. 12, by Havell, 77, Oxford Street. 11½ × 8⅝.

Devonport Coach. Near Amesbury. Snow scene. Aquatint by R. Havell. Published, Jan. 12, by Havell, 77, Oxford Street. 11½ × 8⅝.

Holyhead and Chester Mails at Hockley Hill, near Dunstable. Snow scene. Aquatint by R. Havell. Published, Feb. 6, by Havell, 77, Oxford Street. 11½ × 8⅝.

The Liverpool Mail. Near St. Albans. Snow scene. Aquatint by R. Havell. Published, Jan. 12, by R. Havell, 77, Oxford Street. 11½ × 8⅝.

The Brighton Mail on Sunday, Dec. 25, 1836. Aquatint by R. Havell. Published by R. Havell, 77, Oxford Street. 11½ × 8⅝.

SPREE AT MELTON MOWBRAY.
Doing the Thing in a Sporting-like Manner, Anno Domini, 1837.
Larking at the Grantham Toll Gate, or Coming In for the Brush. Drawn and engraved from a sketch made on the spot by H. Alken. Published, July 1, by R. Ackermann, at his Eclipse Sporting Gallery, 191, Regent Street. 13½ × 9¼.

1839.

FIRST STEEPLE CHASE ON RECORD OF THE NIGHT RIDERS OF NACTON. Engraved by J. Harris. Published, March 1, by R. Ackermann, 191, Regent Street. Four plates. 14 × 10.

Plate I.—*Ipswich, the Watering Place behind the Barracks.* (Over subject.) *Preparing to Start. All Sorts of Odds. The Grey for Choice.* (Under.)

Plate II.—*The Large Field near Biles Corner.* (Over subject.) *Whoop and Away. The Major in Trouble. Subden's Linen Suffers.* (Under.)

Plate III.—*The Last Field near Nacton Heath.* (Over subject.) *Accomplished Smashers. A Run upon the Bank.* (Under.)

Plate IV.—*Nacton Church and Village.* (Over subject.) *The Finish. A Good Five Still Alive. Grand Chorus. "The Lads of the Village."* (Under.)

First issue contains a wrong shadow of the five-barred gate. Second issue this shadow is altered. Third issue re-engraved as first. Reprints by Ben Brooks, 1865. Rare sheet of letterpress is sometimes found with original issue, which was published in a light brown wrapper under the title of *The Night Riders of Nacton,* at the price of £1 16s. (Value of original issue £150.)

Henry ALKEN.—(*Cont.*)

1840.

Cock Fighting. Published, June 15, by C. R. Stock. Four plates. 6 × 5.

1841.

SHOOTING—
Pheasant.
Woodcock.
Partridge.
Grouse.
Engraved by Pollard. Published by J. W. Laird 1, Leadenhall Street. Four plates. 10⅝ × 7¼.

FOX HUNTING—
Unkennelling.
Breaking Cover.
Full Cry.
The Death.
Drawn and etched by Alkin (*sic*). Published by J. W. Laird, 1, Leadenhall Street. 10⅞ × 7¼.

FOX HUNTING—
Meeting.
Breaking Cover.
Full Cry.
The Death.
Aquatints. 9¾ × 7.

1842.

Cock Fighting. Aquatint. Published by R. Ackermann. Four plates.

1844.

FOX HUNTING—
The Meet.
Away.
The Brook.
Who Whoop.
Aquatints by J. Harris. Published by R. Ackermann, 191, Regent Street.

1845.

RACING—
The Start.
Coming In.
Aquatints by J. Harris. Published by R. Ackermann. 24¾ × 16¾

1846.

Fox Hunting. Published by R. Ackermann. Four large plates.

Keepers on the Look-Out. Aquatints by Reeve. Published by T. McLean.
Poachers Detected.

1848.

FORES' STEEPLE CHASE SCENES—
The Starting Field.
Wattle Fence with a Deep Drop.
In and Out of the Lane.
The Warren Wall.
The Brook.
The Run In.
Engraved by J. Harris. Published, April 24, by Messrs. Fores. Set of six. Original issue in wrappers. 15 × 10.

1850.

HUNTING ACCOMPLISHMENTS—
Going Along a Slapping Pace.
Swishing a Rasper.
Charging an Ox Fence.
Topping a Flight of Rails.
In and Out Clever.
Facing a Brook.
Aquatints by J. Harris. Published, Nov. 1, by Fores. A set of six plates. 11⅜ × 8.

Henry ALKEN.—(*Cont.*)

HUNTING CASUALTIES—

A Turn of Speed Over the Flat.
Despatched to Head Quarters.
A Rare Sort for the Downs.
A Strange Country.
Up to 16 Stone.
A Mutual Determination.

Aquatints by J. Harris. Published, Jan. 1, by Fores. A set of six. 11¼ × 8¼.

PIG STICKING—

Beating for a Boar.
Raising a Boar.
Charging the Boar.
Wounded Boar Charging.

Aquatints by Harris. Four plates. 8½ × 6½.

Sporting Scraps. Set of six, four on a sheet. One Racing, three Hunting, one Steeplechasing, one Coursing. Aquatints by J. Harris. 8½ × 6½.

Coaching Scenes. Published by R. Ackermann. Four plates. Reissued 1854.

Posthumous Publications.

1852.

FORES' CONTRASTS.

The Driver of 1832 (*Coach*).
The Guard of 1832 (*Coach*).
The Driver of the Mail.
The Driver of 1852 (*Engine Driver*).
The Guard of 1852 (*Train*).

Set of three (two on a plate). Published by Messrs. Fores. Aquatints by J. Harris.

1854.

Coaching Scenes. Published by Ackermann. Four plates.

1859.

HUNTING SKETCHES—

The Right and the Wrong Sort, or a Good and Bad Way of Going Across Country. Aquatints by J. Harris. Published by Fores. Six coloured plates with descriptions.

Cambridgeshire Stakes. Aquatints by C. N. Smith.

1869.

Summer. Going West. Brall's Coaching Reminiscences. Mezzotint by E. G. Hester. London, published, March 1, by L. Brall, 6, Great Truscott Street, Goodman's Fields. 20⅛ × 14⅝.

Winter. Going North. Brall's Coaching Reminiscences. Mezzotint by E. G. Hester. London, published, March 1, by L. Brall, 6, Great Truscott Street, Goodman's Fields. 20¼ × 14¾.

Undated.

SHOOTING.

Gamekeepers' Midday Meal.
Return from the Shoot.
Grouse.
Pheasant.
Wild Duck.
Partridge.

Aquatints by T. Sutherland.

Aquatints by C. Hunt. Four plates. 18$\frac{15}{16}$ × 13$\frac{1}{16}$.

Partridge Shooting.
Duck Shooting.

Proofs before all letters. Engraved by Alken.

Henry ALKEN.—(*Cont.*)

The Pheasant: *The Brook.*
Grouse: *The Moor.*
Wild Duck: *The Water.*
Partridge: *The Field.*

Aquatints by Alken. Set of four plates. 1st state, coloured proofs before letters. 2nd state, titles. Published by Ackermann, 191, Regent Street. Halsey Collection. Issued price £2 2s. set. 18 × 13¾.

SIX SHOOTING—
First View of a Point.
First View of a Woodcock.
Bird Shooting.
First Shot Flying.
First Shot a Hare.
Best Shot of All.

Aquatints by Alken.

Partridge. Four plates.
Bittern.
Snipe.
Wild Fowl.

SHOOTING—
On the Moors.
In the Fens.
In the Covers.
On the Downs.

Engraved by H. Alken. Set of four plates. 10 × 7½.

Poachers.
Earth Stoppers.

Lithographs. 16½ × 10.

HUNTING.

Flowers of Our Hunt. Published by Ackermann. Set of six.

HUNTING SUBJECTS—
The Appointment.
Getting Away.
Full Cry.
The Death.

Engraved by F. C. Lewis, R. G. Reeves, etc. Published by J. McCormick. Set of four.

Place of Meeting.
Gone Away.
Full Cry.
The Death.

Aquatints by T. Sutherland. Published by William Cole, Newgate Street.

The Hunter's Match.
The Start.
Getting over an Old Blind, etc., etc.

Set of six.

One of the Right Sort who hunts because he likes it. Snow scenes.

One of the Wrong Sort who goes out with hunters because it is the fashion. Engraved by E. Duncan. Published by S. and J. Fuller. Two plates. The plates are now the property of the Leadenhall Press, who issue hand-coloured reprints of them. 13 × 11½.

Meeting in Cover.
Breaking Cover.
Full Cry.
The Death.

Engraved by C. Hunt. Published by Lewis and Co., 79, Leadenhall Street.

THE MELTON HUNT—
All Horse Hunters who Never See the Hounds. Six plates. The original water-colours sold at Leipzig, Nov., 1921.

FOX HUNTING—
Going the Pace.
Rather Stale.
Feeling the Brook.
Pounded.

Set of four. Aquatints.

Henry ALKEN.—(*Cont.*)

HUNTING—
Tally Ho! (Ackermann's Scraps).
Full Cry.
A Check.
The Burst.
The Death, etc.

DRIVING.

Rather Varmint. Aquatints by C. Hunt. Published by Tregear and Lewis.
Something Slap. Two plates. 14⅝ × 10⅝.

Country Tandem, driven by Sir J. Lade. Engraved by Alken. Before all letters. (Halsey Collection.)

COACHING.

Duck and Drake.
Full Speed.
Quite Full.
Awkward Stop.
Just Arrived.
Twelve Miles an Hour, Including Stoppages. Set of six.

Consequence of being Drove by a Gentleman.
Comforts of being Drove like a Gentleman.

Birmingham Coach. "Old Prince of Wales."

STEEPLE CHASING.

STEEPLE CHASE, or A CROSS COUNTRY MATCH—
The Start: Off they Go. Six prints from the original
Going Over an Old Blind Roadway. drawings by H. Alken.
Slap at a Stone Enclosure. 5 to 4 on White. 10½ × 7¼.
Crossing a Deep Ravine.
Covering A Stray Bullock Fence.
The Winner.

Steeple Chase Recollections. Engraved by C. Bentley. Eight plates. Title names. No publication line.

Six Points in a Steeple Chase. Six small coloured prints on one sheet.

The Last Steeple Chase at Hippodrome, Kensington. Engraved by Hunt and Reeve. Four plates. (This has been ascribed to Henry Alken, Junior.)

STEEPLE CHASE SUBJECTS—
Getting Away. (Ackermann's Scraps). Engraved by
Now for the Front. Harris.
The Stone Wall and Double Fence.
The Last Struggle, etc.

RACING.

Bound to Win. 11 × 9.

Newmarket Race Course. Coloured aquatint.

HORSE RACING—
Training. (Ackermann's Scraps). Set of four. Published by
Preparing to Start. Dean and Munday, Threadneedle Street.
Starting.
Racing.

Newmarket Race Course. Coloured aquatint.

Henry ALKEN.—(*Cont.*)

Miscellaneous Undated Engravings.

A Hurdle Race. Four coloured plates. Aquatints by C. Hunt. Published by Lewis and Co., Leadenhall Street. 17½ × 11½.

HORSEMANSHIP—
Mounting.
Kicking.
Rearing.
Stumbling.
Running Away.
Dismounting.
Aquatints by T. Sutherland.

The Leap. Jack Mytton jumping the five-barred gate. Engraved by C. Hunt.
The Bet. Published by Tregear and Lewis, Cheapside. Pair. 13¼ × 9⅝.

Field Sports and Pastimes. Engraved by B. T. Published by T. McLean, 26, Haymarket. Set of six.

Going to a Fight.
Returning from a Fight.
Printed on long coloured strips representing the sporting world in all the variety of style and costume, and in all kinds of vehicles, from the coach and four down to the hobby horse, along the road from Hyde Park Corner to Moulsey Hurst. Originally issued fitted in roll-up case decorated with title and description. 48 × 2.

BOOKS

Illustrated by

Henry ALKEN ("Ben Tally Ho!")

1811.

Qualified Horses and Unqualified Riders, or the Reverse of Sporting Phrases, from the work entitled "Indispensable Accomplishments," by "Ben Tally Ho!" an occasional visitor in Leicestershire. London, published by S. and J. Fuller. Original grey wrappers. Seven coloured plates. Oblong quarto ($10\frac{1}{4} \times 7\frac{3}{4}$).

1. *Going at a Clipping Pace.*
2. *Topping a Flight of Rails.*
3. *Charging an Ox-Fence.*
4. *Got In and Getting Out.*
5. *Facing a Brook.*
6. *Swishing at a Rasper.*
7. *Returning Home in Triumph.*

Reissued 1815 and 1821. *See* "Indispensable Accomplishments," by "Billesdon Coplow" (Sir R. Frankland), 1811. The two series are met with bound in a volume with title pages.

1816.

Beauties and Defects in the Figure of the Horse. 18 coloured plates. 4to size. Published by S. and J. Fuller, 34, Rathbone Place. Reprinted 1821.

SPORTING DISCOVERIES, by "Ben Tally Ho!"
Miseries of Shooting—seven plates. 21 plates. Oblong folio. Published
Miseries of Hunting—seven plates. by S. and J. Fuller.
Miseries of Driving—seven plates.

1817.

Sporting Sketches. 48 plates. Folio size. Published by S. and J. Fuller.

Driving Discoveries. Seven plates. Issued without title page. Oblong 4to. Published, Jan. 1, by S. and J. Fuller.

Hunting Discoveries. Seven plates. Issued without title page. 4to. Published by S. and J. Fuller.

1818.

Doing the Thing and The Thing Done. By "Ben Tally Ho!" Eight plates. 4to size. Published, April 5, by S. and J. Fuller. The plates are:

Morning—Turning Out in Prime Twig.
Afternoon—Returning Home in Fine Trim.
Doing the Thing Well.
Doing it Somehow.
Doing it Nohow.
Doing it Furiously.
Doing Down Leap.
Down Leap Done.

1819.

How to Qualify for a Meltonian. Addressed to all would-be Meltonians. Six plates. Published by Fuller. Oblong folio. With descriptive letterpress.

Johnston's Pedestrian Hobby Horse Riding School at 377, Strand. Published by Ackermann. 11 × 12.

1820.

Alken Sketch Book. 34 plates. Published by Thomas McLean, Haymarket. (Original drawings sold at Gilbey sale, Christie's, 1915, £28.)

Henry ALKEN. Books—(*cont.*)

National Sports of Great Britain. All the 50 plates were published in 1820. No title or text. Folio. Published, 1821, by McLean. Reissued 1823, with imprint on plates, 1820. Reprint, Methuen, 1903. Three drawings of these plates, *Earth Stopper, Coursing Going Out, Coursing Dead Dead,* were sold bound in a volume of National Sports, New York, Jan., 1916. (Fine first editions realise £150 and upwards.)

THE NATIONAL SPORTS OF GREAT BRITAIN, 1820:

1. *Hawking.*
2. *Arabian.*
3. *Racing, from Newmarket Heath,* Plate I.
4. *Racing, from Newmarket Heath,* Plate II.
5. *Racing, from Newmarket Heath,* Plate III.
6. *Hunter.*
7. *Stag-Hounds.*
8. *Stag-Hunting.*
9. *Fox-Hounds.*
10. *Beagles.*
11. *Fox-Hunting: Earth Stopper.*
12. *Fox-Hunting: Going into Cover.*
13. *Fox-Hunting: Breaking Cover.*
14. *Fox-Hunting: Hounds in Full Cry.*
15. *Fox-Hunting: The Death.*
16. *Fox-Hunting: Digging Out.*
17. *Sporting Meeting in the Highlands.*
18. *Coursing,* Plate I.
19. *Coursing,* Plate II.
20. *Hackney.*
21. *Pointers.*
22. *Setters.*
23. *Spaniels.*
24. *Grouse Shooting.*
25. *Partridge Shooting.*
26. *Pheasant Shooting.*
27. *Snipe Shooting.*
28. *Water Spaniels.*
29. *Water Hen Shooting.*
30. *Wild Fowl Shooting.*
31. *Working up to a Wake.*
32. *Flacker Shooting.*
32. *Bittern Shooting.*
34. *Pigeon Shooting.*
35. *Pike Fishing.*
36. *Fishing in a Punt.*
37. *Salmon Fishing.*
38. *Prize Fight.*
39. *Cock-Fighting,* Plate I.
40. *Cock-Fighting,* Plate II.
41. *Bull-Baiting,* Plate I.
42. *Bull-Baiting,* Plate II.
43. *Bear-Baiting.*
44. *Terriers.*
45. *Crab.*
46. *Match at the Badger.*
47. *Drawing the Badger.*
48. *Badger Catching.*
49. *Spearing the Otter.*
50. *Owling.*

1820, 1821.

Some Do and Some Do Not. It is all a notion. By "Ben Tally Ho!" Seven plates. Oblong 4to. Published by S. and J. Fuller.

Some Will and Some Will Not. A lesson on hunting. By "Ben Tally Ho!" Seven plates. Oblong 4to. Published by S. and J. Fuller. (The above are sometimes found bound up with *Qualified Horses and Riders* and *Discoveries,* making 28 plates in all.)

1821.

Illustrations for Landscape Scenery. 26 plates. Published by Fuller.

Real Life in London, or The Rambles of Bob Tally Ho, and his Cousin, the Hon. Tom Dashall, through the Metropolis, exhibiting a living picture of fashionable characters, manners, and amusements in High and Low Life, by an Amateur. Illustrated with two coloured frontispieces and engraved titles, also 28 coloured plates, depicting the various scenes, etc., by Alken, Rowlandson, Dighton, Heath, etc. Two vols., 8vo. London, 1821.

Specimens of Riding near London. Drawn from Life. 18 finely coloured plates. First edition. Oblong 4to. London, T. McLean. Contains: *Perfectly Satisfied, Dissatisfied, Delighted, Displeased, Surprised, Terrified, Folly, Lords, View in Hyde Park, View near Acton, Taste, View near Knightsbridge, Knights, Fancy,* etc. Reissued 1823, with 24 coloured plates. Reissued 1824.

Henry ALKEN. Books—(*cont.*)

1822.

Symptoms of Being Amused. Nearly 200 highly humorous Sporting, Military, Domestic, and other designs, engraved on 42 plates (all finely coloured), including the title. First edition. Oblong 4to, original boards. London. Only Vol. I. A second volume was started and one dozen plates, but these are almost unknown. Published by T. McLean.

Cockney's Shooting Season in Suffolk. Six plates. Folio. Published by McLean. Issued in wrapper.

Horses and Hounds. 24 plates. 4to size (Walter Gilbey sale, 1915.)

Moments of Fancy. 14 coloured plates. Folio. Including title page. Published by McLean. Lithographs.

Scraps from the Sketch Book of H. Alken. 42 coloured plates. Folio. Published by McLean.

Sporting Repository. Horse Racing, Hunting, Coursing, Shooting, Pugilism. 19 coloured plates by Alken and Barenger. 8vo. Published by McLean.

Sketches—Horses and Dogs. 23 plates. Published by Rowney and Foster.

Popular Songs. 43 plates. Folio. Published by Thos. McLean. Reissued 1823, 1825, 1826, 1831.

1823.

New Sketch Book. 40 plates. 4to size. Published by S. and J. Fuller.

Shooting, or One Day's Sport. Six coloured plates. Folio. Published by McLean.

1. *Turning Off.*
2. *First Shot at Game.*
3. *Sport.*
4. *Regular Set-to.*
5. *Numbers will Beat Science.*
6. *Corinthians Making it Up.*

Hunting, or Six Hours' Sport, by Three Real Good Ones from the East and without seeing a Hound. Six coloured plates. Folio. Published by T. McLean. With printed title page.

1. *Going to Hunt—8 o'clock—an Easy Job.*
2. *Throwing Off—9 o'clock—Not so Easy.*
3. *Breaking Cover—10 o'clock—Rather Difficult.*
4. *In Full Cry—11 o'clock—Hard Work.*
5. *A Check—12 o'clock—Tipping for the Swine.*
6. *Going Home—Making a Good Blunt—Apology for Work Done.*

(In the Halsey Collection, these two series, Shooting and Hunting, were bound together.)

Humorous Miscellanies. Six plates. 4to size. Published by T. McLean.

New Sketch Book. Learning to Drive a Tandem. Four humorous etchings.

Comparative Knights.

Studies from the Stage. 32 plates. Published by McLean.

1823, 1824.

Tutor's Assistant. 26 plates. Folio. Published by McLean.

1824.

Shakespeare's Seven Ages of Man. Seven large and finely coloured plates. Oblong folio. London, published by E. and C. McLean.

Sporting Scrap Book. 50 plates. Designed and engraved by H. Alken. 4to size. Published by T. McLean.

Touch of the Fine Arts. 12 plates. Royal 8vo. Published by T. McLean.

Flowers from Nature. Six plates. Published by T. McLean. Reissued 1825.

British Proverbs. Six plates. Oblong 4to. Published by E. and C. McLean.

Henry ALKEN. Books—(*cont.*)

Sporting and Humorous Designs. Manners, Customs, Sports and Pastimes of England. Over 300 plates. Three volumes, folio. Published by McLean. (Walter Gilbey sale.)

Melange of Humour. 30 coloured plates. By Alken and D. T. Egerton. Published by McLean.

Involuntary Thoughts. Eight coloured plates. Oblong 4to.

Indispensable Accomplishments, or Hints to City Gentlemen. Four plates. Published by Edward Orme. Original wrappers.

1825.

A Few Ideas, being Hints to all Would-be Meltonians. Six coloured plates. Folio. Published by McLean. Reissues, 1826, 1827, 1828. Reissues 1826-27 with 12 plates.

National Sports of Great Britain. 50 plates. Large paper. Folio size. (Uncoloured, Gilbey sale.) Entirely different work from the 1821 and 1823 books.

National Sports of Great Britain. 50 plates. Royal 8vo size. Published by McLean.

Hunting Scenes. Ten plates. Issued without title. 4to size. Published by J. Dickinson. Plates:
Topping a Stile.
Going at a Swishing Pace.
Putting your Horse to a Brook, etc.

Characteristic Sketches of Hunting. 12 coloured plates. Oblong 4to.

Scraps. Six plates. Oblong 4to. Published by R. Ackermann.

1826.

Sporting Etchings. 68 etchings. Folio size.

Characteristic Sketches of Shooting. 12 plates. Published by Dickinson.

1826-1830.

Ideas Accidental and Incidental. Reissued 1827-1830. Modern reprints, 1907.

1827.

Military Duties.

Coaching Scraps on a sheet. Set of four. Published by Fuller.

1828.

A Few Ideas Caught on Easter Monday. Six coloured plates with cover. Folio size.

1823-1830

A Few Ideas. 36 plates. Folio size. Published by McLean.

1830.

High Mettled Racer. Six plates. 15 × 11¼ (subject), 4¼ × 2½. 4to. Published by T. McLean. (Entirely different set to the well-known series of 1821.)

Studies of the Horse. 24 plates. 4to size. Published by Ackermann.

1831.

Knights. 12 plates. Oblong 4to. Published by R. Ackermann. Issued without general title.

Henry ALKEN. Books—(*cont.*)

1832-1833.

Sporting Notions. 36 coloured plates. Issued without title. Oblong 4to. Published by T. McLean.

1833.

The Meltonian, or the Pleasures of the Chase Developed: elucidating a system of Fox-hunting as followed by members of the Grand Quorn Hunt, by the author of the "Deccante." Illustrated title page in sepia, with 31 original water-colour drawings, 18 × 16. *Unpublished.* The work was dedicated to Sir Edward Smythe, Bt., and the Shropshire Hunt. (Henry Howard Collection, 1898.)

1834.

Sporting Satirist. 12 coloured plates. Published by H. Dawe. (Gilbey sale, £33.)

1835.

Memoirs of the Life of the late John Mytton, Esq., by C. J. Apperley ("Nimrod"). With coloured illustrations by H. Alken. 8vo. Published by Ackermann. Reissued 1837, 1851, 1877, with 12 plates by Alken.

1833-1843.

Sporting Anecdotes. 33 plates. Oblong folio. Published by R. Ackermann.

1837.

Surtees (*R. S.*). *Jorrocks' Jaunts and Jollities,* First edition.

Apperley (*C. J.*). *The Chace, the Turf, and the Road.* With illustrations by H. Alken. 8vo size. Reissued 1843 and 1852.

1842.

Apperley (*C. J.*). *Life of a Sportsman.* By "Nimrod." With 36 coloured illustrations by H. Alken. In green cloth. Published by Ackermann. Reissued 1844. Also modern issues.

1843.

Surtees (*R. S.*). *Jorrocks' Jaunts and Jollities.* With 15 coloured illustrations by H. Alken. 8vo. Published by Ackermann, second edition.

Apperley (*C. J.*). *Hunting Reminiscences.* With illustrations by Alken. 8vo. Published by Ackermann. Green cloth, first edition. Red cloth, second edition.

1845.

Roadster Album. 17 plates. Folio. Published, Jan. 2, by Fores.

Going to the Derby. Panoramic sheet about 8 feet long.

1846.

Surtees (*R. S.*). *Analysis of the Hunting Field.* Six plates and 43 woodcuts. First issue in green cloth; second issue in red cloth. Second edition, 1847. Seven plates. Modern issue, 1923.

1848.

Fores's Steeple Chase Scenes. 16 × 22. Six coloured plates in aquatint by J. Harris. Folio. Published by Fores.

1849.

Art and Practice of Etching. Nine plates. 8vo.

Henry ALKEN. Books—(*cont.*)

1850.

Hunting Scraps.

Hunting Accomplishments. Six aquatints by J. Harris. Oblong folio. Published by Fores.

1. *Going Along a Slapping Pace.*
2. *Topping a Flight of Rails.*
3. *Swishing a Rasper.*
4. *In and Out Clever.*
5. *Facing a Brook.*
6. *Charging an Ox Fence.*

(N.B.—Some of these titles are identical with the early plates by "Ben Tally Ho!" 1811.)

Hunting Casualties. Six aquatints by J. Harris. Oblong folio. Published by Fores.

1. *Turn of Speed over the Flat.*
2. *Strange Country.*
3. *Despatched to Headquarters.*
4. *Up to 16 Stone.*
5. *Rare Sort for the Downs.*
6. *A Mutual Determination.*

Sketches of the Stable, the Road, the Park, and the Field. Six coloured plates, containing 36 sketches. Folio.

1859.

Fores's Hunting Scenes. Six large plates aquatinted by J. Harris. 16 × 22. Published by McLean.

N.D.

Ideas Accidental and Incidental to Hunting and Other Sports, Caught in Leicestershire. 42 coloured plates. Published by McLean.

Fox Hunters. 12½ × 8½. Four plates.

Hunting Qualifications. 10¾ × 8½. Six plates.

Thoughts While Fox Hunting. 11¼ × 8½. Six plates.

Melton Mowbray Spree. Sporting Anecdotes. Plate 15 × 16.

Samuel ALKEN.

Engraved Works.

Shooting. (Partridge.) Published, May 1, 1792, by S. Vivares, 13, Great Newport. Street.

Thief Disturbed. Two aquatints by T. Sutherland. Published, Oct. 1, 1820,
The Biter Bit. by S. Knight, 3, Sweetings Alley, Royal Exchange. Reissued 1835. 15½ × 11¼.

Hunters at Covertside. Aquatint by J. Pollard. Published, 1822, by S. Knight 22¾ × 18.
(The first plate of the series as described under J. Pollard, 1821.)

Delineations of British Field Sports. 24 lithographs. Published by J. Hudson, 1822. 15¾ × 10⅞

A Few Extremely Knowing Fanciers at an Evening Pigeon Show.
Unseemly Irruption of the Police into a Fashionable Gaming House.
Noted Oyster House.
A Scene at the Breaking Up of a Fashionable Rout.
Four plates. Published, 1823, by T. Kelly. 8½ × 5.

Fox Hunting. Four plates, of which two were engraved by T. Sutherland,
Hare Hunting. and two by Maile and Sutherland. Published, 1841, by
Stag Hunting. J. W. Laird, 1, Leadenhall Street. An earlier edition in
Coursing. existence, also a modern issue. (Original value £100. 26 × 9.

SHOOTING—
Partridge. Four plates. Engraved by J. Pollard. Published 1841.
Pheasant. An earlier issue in existence. 11 × 7½.
Woodcock.
Grouse.

FOX HUNT—
Meeting. Four plates. Published by Laird. 9¾ × 7.
Breaking Cover.
Full Cry.
The Death.

Quite Fresh. Two plates. Published, 1851, by J. Moore. Engraved by
Dead Beat. C. N. Smith.

Going to Cover. Two plates.
Going to the Moors.

The Gamekeepers' Return. Set of four. Published by Messrs. Fores, 41,
The Successful Shot. Piccadilly. 8½ × 6½.
Gamekeepers on the Look-Out.
The Sportsman.

Henry ALKEN, Junior.

Henry Gordon Alken, son of Henry Alken, born at Ipswich, 1810, imitated his father in pencil, water-colour and oil, and signed "Henry Alken" or "H. A." Died in London, 1892.

Engraved Works.

shop, Cheapside. Reissued, 1833, by Lewis and Co., 79, Leaden-
Hunting Phaeton. Preparing to Start—Going to Cover. Two aquatints by C. Hunt. Published, 1821, by G. S. Tregear at his Sporting Printhall Street. 14 × 9¼.

Grand Leicestershire Fox Hunt. Four aquatints by C. Hunt, 1839. (Value £70.)

Henry ALKEN. Bunior.—(*Cont.*)

Life of a Race Horse. Set of six. Folio. By and after H. Alken, Junior, 1848

Tattenham Corner and Winning Post. Published April 21, 1871, by McQueen, 39, Great Marlborough Street. 30 × 17½.

Tandem—Four in Hand. Published Aug. 1, 1878. 13⅞ × 11⅜.

The Last Grand Steeplechase at the Hippodrome Race Course, Kensington. Four aquatints by C. Hunt and R. G. and A. W. Reeve. 22 × 16¾.

Charles ANSELL.

Exhibited at the Royal Academy in 1780 and 1781. Four pictures under his name. Lived at No. 1, Edward Street, Cavendish Square.

Engraved Works.

Hunting Scenes. Set of ten. Engraved by Sutherland.

Life of a Race Horse. Six plates. Aquatints by Jukes, 1784.

JAMES BARENGER

(1780-1831)

BARENGER came of an artistic family. His father was a painter, and his uncle, S. Barenger, achieved some measure of success with his prints, while his great-uncle was the celebrated engraver, William Woollett.

Our Barenger seems to have devoted himself to landscape with but small advantage, for we have no mention of him in the world of art until he took up animal portraiture and exhibited at the Royal Academy very regularly between the years 1807 and 1831. Here again we have a product of one of those outlying districts of London, which at that time were mere country villages. Proximity to the capital was a stimulant to his natural gifts, and, as the artist will find inspiration everywhere, the small incidents of life and sport at Kentish Town, where he lived in 1807, or at Camden Town, a later residence, furnished subjects for his brush.

For many years, indeed, the visitor, desirous of discovering Barenger, was directed, not to his house, but to Tattersalls, Hyde Park Corner, and this fact accentuates his association with horses, hounds and other dogs.

As regards prints, of which there is no great number, he was ably translated by some of the fashionable engravers of the day, such as Charles Turner and Sutherland.

Barenger's line engravings are very attractive and deserve a passing mention. My reference to these is actuated chiefly, perhaps, by personal interest, for I have quite recently been perusing "British Field Sports," by Scott, 1818, from my own little sporting library, in which some of these appear.

As for the separately published prints, of which there is a short list, I propose to deal only with that somewhat hackneyed, very much copied picture, *The Earl of Derby's Staghounds*, published in 1823, which contains equestrian portraits of Lord Stanley, the Hon. E. Stanley, Jonathan Griffin, the huntsman, on Grey Spanker, and the First Whip on Noodle.

The twelfth Earl of Derby hunted in Surrey, and from the Oaks for fifty years. I must own that the history of this migration of the Stanley family from their hereditary county of Lancashire to the Surrey Hills has always intrigued me, but I now read in "Baily's Magazine" of 1893 that the Oaks estate came into their possession through one John Burgoyne, a natural son of Lord Bingley, who eloped with Lady Charlotte Stanley.

This Burgoyne, sometime general in the American War, purchased an old ale-house at the top of Banstead Downs, and named it The Oaks, a property which he afterwards sold to the twelfth Earl of Derby, nephew to the lady who had then become his wife. This Lord Derby married, in the first place, the lovely Lady Betty Hamilton, who tired of him and left him for the Duke of Dorset; his second adventure into matrimony was with Miss Farren, the celebrated actress.

After this little bit of ancient gossip we will return to the twelfth Earl of Derby and his staghounds.

Griffin, who lived at the Fox and Hounds, Carshalton, was his huntsman, and Jem Bullen, nicknamed Shock, from the hair which curled all over his head like a nigger's, was his first whip. Griffin was a great man with the Earl; there was always a hack in readiness for him at The Oaks to carry him back to Carshalton after his dinner and bottle of wine. As time went on, Lord Derby frequently left the hounds early, but in the evening he always exacted from Griffin a full account of what had occurred after his departure. Tom Riley, the stud groom, rode with the Earl, gave him a lead and got him over the nasty places. Master and stud groom, for some reason or other, had adopted the same kit: blue coat with plain metal buttons and a low-crowned hat.

Horses and hounds were always perfectly turned out, and the equipage was run entirely at the expense of Lord Derby. Every summer the whole contingent, horses, hounds and deer, returned to Knowsley; no such simple matter at that period—twenty-five miles a day by road—what a business!

These carted deer had their little fads and idiosyncrasies! Ben the Sailor was one of the best. He always ran towards the Thames, somewhere in the region of Gravesend. Heaver, another faddist, concentrated on Hampton Court and its antiquarian associations, even if uncarted twenty miles away. But Heaver came to a bad, or rather sad, end, for he was shot by a gardener at Moulsey, after a run of three hours. Ploughboy and Alexander yearned for the Kentish Hills, and when turned out on Hay's Common, near Croydon, each in his turn was invariably taken somewhere near Tunbridge Wells.

These long runs killed many horses; on one occasion, when Ploughboy was taken beyond the Wells, nine of them died, either in the field or the next day.

Barenger appears to have dealt with field sports at first hand, for he went in for breeding pointers, and the technique of his dogs and hounds is always fairly accurate.

He died in 1831, and was buried in Old Saint Pancras Churchyard.

James BARENGER.

Engraved Works.

Race Horse, "Reubens." Mezzotint by C. Turner. States noted are artist's proofs and proof prints. (Whitman 651.) 23½ × 19½.

Lord Derby's Staghounds. With portraits of Lord Stanley and his son afterwards 13th and 14th Earls of Derby respectively. Stipple by R. Woodman. Published, May 15, 1823, by J. Griffin, Carshalton. 24 × 19.

1st State word "proof" in open letters.
2nd State word "proof" erased.
3rd State word "proof" reinserted in scrip letters.
Late issues show a break in the plate. Also modern process reproductions.

Brighton Races. Set of three aquatints by T. Sutherland, 1794.

Series of 16—
Set of four—*Shooting.*
Set of four—*Hunting.*
Set of four—*Coursing.*
Set of four—*Racing.*
Aquatints by T. Sutherland. Published, 1809, by C. Randon. 18¼ × 7½.
New invented borders for rooms, etc., representing Field Sports in great variety.

Brighton Races. Set of three. By G. T. Stubbs.

J. BARENGER and J. SILLETT.

1810-1812.

Series of 12 Plates of British Feather Game—

Black Grouse.	13¾ × 17¼.	Published July 1, 1810.	After J. Sillett.
Partridges.	13⅞ × 17⅜.	Published Jan. 1, 1810.	
Red Grouse.	13¾ × 17⅛.	Published July 1, 1810.	After J. Sillett.
Pheasants.	14 × 17⅜.	Published Jan. 1, 1810.	
Wild Duck.	14 × 17⅜.	Published May 1, 1810.	
Bald Coot.	13⅞ × 17¼.	Published Nov. 1, 1810.	
Dab Chick.	14 × 17⅜.	Published Jan. 1, 1811.	
Moor Hen.	14 × 17¼.	Published May 1, ?	
Plovers.	14 × 17¼.	Published Nov. 1, ?	
Quails.	14 × 17¼.	Published Jan. 1, ?	
Teal.	14 × 17¼.	Published May 1, ?	
Widgeons.	14 × 17¼.	Published Nov. 1, ?	

Mezzotints by C. Turner. London, published by R. Ackermann, 101, Strand. State 1: Before all letters. State 2: Lettered proofs. State 3: Word proof erased.

WILLIAM BARRAUD AND HENRY BARRAUD
(1810-1850) (1811-1874)

THESE two brothers did so much of their work in common that I purpose to deal with them together. They shared a studio, and from a glance at the Royal Academy catalogues we realise that Henry's share in the association must have been the landscapes, for between the years 1833 and 1859 he contributed seventeen pictures, none of which had any real connection with sport, while William, between 1829 and 1850, exhibited forty-one canvases, of which thirty-one were sporting pictures.

The Barrauds, as their name denotes, originally came from France—Normandy—about 1650, and settled in London. The two artists in question belonged to a family of twelve, and were the sons of William Francis Barraud, an official in the Custom House.

As so frequently happened, the brothers designed plates for books, especially for the "Sporting Magazine" and "New Sporting Magazine"; but the item of the separately published prints upon which I wish to dwell is that one, after W. Barraud, of John Warde, Esq., known as "The Father of Foxhunting," on Blue Ruin, with his favourite foxhound Betsy, and engraved by Lupton in 1835

No book of this type would be complete without some account of the fine old sportsman, John Warde. He was one of those exceptional personalities whose memory lingers with us still in spite of the lapse of years, and many biographers have expatiated on his wonderful hunting career, among others Mr. Vyner, author of "Notitia Venatica"; Mr. Walter Money, F.S.A., who gave us the "History of the Craven Hunt"; "Nimrod," and Mr. Nethercote in his "History of the Pytchley Country." Curiously enough, their respective reports result in total disagreement as to dates, and also as to the various packs of which John Warde was master. In the case of Vyner, this is the more astonishing, inasmuch as he was a personal friend of our hero, and knew him well.

JOHN WARDE (of Squerries).

After James Green.

Engraved by C. Turner. From a print in the British Museum.

p. 80.

Vyner states what no other biographer mentions : that when Warde came of age he entered into possession of a pack of foxhounds in France. Now, with all due deference to the presumably sound information of long acquaintance, the dates of his birth and death seem to disagree with this detail. Warde was born at Squerries in 1752, and certainly hunted the district of Westerham, in Kent, in the vicinity of his home, prior to 1776, a fact that does not allow any leisure for the pack of hounds in France, or afford much probability of the same. In any case, there is a good deal of overlapping of dates. After giving up the Westerham country he hunted a rather limited area about Yattendon in Berkshire; there appears to be no definite date attached to his sport in these two countries, but about 1788 he began activities in Oxfordshire and Warwickshire, and his historians agree that he hunted here for twenty-two years.

On the other hand, against this definite statement we have the certainty that Warde became Master of the Pytchley in 1797 and continued the mastership until 1808, when he sold his pack, with the exception of a couple of bitches and their offspring, to Lord Althorp for a thousand guineas ; he then acquired the hounds of Colonel Cook, who had just vacated the Thurlow country, and these he took to hunt in the New Forest.

Master of the Craven from 1814 to 1825, he made his final bow in that capacity with this pack, and died 1838, aged eighty-six.

These many discrepancies of years and dates are bewildering ! Mr. Money, for instance, declares that Warde was a master of hounds for fifty-two years. Vyner says fifty-six, while Mr. Nethercote goes one better with fifty-seven. I am no great arithmetician myself, but, the main facts considered, I should surmise that they were all wrong and that fifty-three would be the correct duration of his masterships It is a brilliant record, this span of time, and his title of " Father of Foxhunting " is no misnomer.

One bizarre trait seems to distinguish many of the masters of foxhounds of Warde's time and later—the desire of change that urged them from one country to another, instead of, as one would imagine, identifying themselves with, and devoting themselves to, one pack. Mr. Delmé Radcliffe describes them aptly as " itinerant professors." Notable amongst these migrating M.F.H.s were, at a more recent date, Mr. Osbaldeston and Sir Bellingham Graham, who were ever *chopping and changing.*

It may have been a question of money which inspired this nomadic trend. Warde does not appear to have been a rich man. In a letter to a certain Lord G. (whoever this might have been), in January, 1814, Warde says : " I am *two* stone heavyer, and

see a great deal of sport, but our weight is differently situated, yours is in your pocket, where I am so very light."

The squire's wife, the Hon. Mrs. Warde, had her private fortune, which was not inconsiderable, in her own power, and at one moment, when times were hard and the Master was talking of giving up the hounds, he found placed to his credit at the bank the sum of £1,000 from "A Friend to Foxhunting." That anonymous friend was his wife.

The disadvantage of the roving spirit may have been outweighed by that vast experience and knowledge which the itinerant master, in this case Warde, acquired from the various surroundings and *locales* of the hunts. The difference between the large woodlands of the New Forest, the good scenting grasslands of the Pytchley country, and that cold scenting country, the Craven, can only be appreciated by those who have some personal experience in these topographical varieties; but even in the last-named country, the Craven, his hounds averaged killing their forty brace of foxes each season. Though Warde did not hunt his own hounds, employing a professional huntsman, what a world of accumulated science was his!

To go back to Vyner. We read that Mr. Warde held an annual hound show at Squerries, and there is no doubt that there assembled here some of the best judges of hounds and hunting—a picked throng who were nevertheless ready to accept his valuable advice and his verdict on all subjects connected with hunting: advice rendered the more acceptable, moreover, that it would be given with that apt *bon mot* which lent to many a dictum of his the dignity and long life of the proverb. There was the time when some M.F.H. told him that he should like his whippers-in to be lightweights like Jack Goddard, a well-known lightweight. The "Father of Foxhunting" replied, "I don't know much difference between the lightweights and the heavyweights—one breaks the horses' hearts, the other the horses' backs."

Readers of "Nimrod's" books will recall (whether truth or fiction I know not) Warde's sporting maxims and hints to Frank Raby, in "The Life of a Sportsman."

"Half the goodness of a horse goes in at his mouth."

"Never buy a horse from a rich man who hunts, or from a poor man till you have tried him."

"Never believe a word any man says about a horse he wishes to sell—not even a bishop!"

"Never keep a drinking man, nor a very pretty maidservant."

"Never refuse a good dinner from home, unless you have a better at home."

" Breed your hounds with bone and nose ; without the one they will tire, without the other become slack."

With such a personality it is not astonishing to find that Warde was most intolerant and arbitrary as regards the breeding of his hounds, extremely prejudiced in favour of his own particular genus—a throaty hound bred entirely for nose, with a large head. And this reminds us that some curious person asked him why he bred hounds with such huge heads. And the M.F.H. replied that size had its advantage—the heads were certainly large, but when they put their noses down they couldn't get them up again.

It must be admitted that this particular breed had its qualities, for on a bad scenting day they would keep on the line for hours—and he allowed very little lifting ; frequently, indeed, they would hunt up to their fox at last and account for him. The connoisseurs of the day did not vouchsafe a unanimous approbation to this kind of pack ; one of the good judges, Sir Charles Knightley, termed them " heavy and slow." On the other hand, Assheton Smith declared them to be " the best pack that I ever rode by the side of."

It was all very well to cavil and criticise, but some of their performances marked them as marvels at a period when killing the fox and perseverance were far more appreciated than flash and jumping fences. One of their great runs took place when he hunted in Oxfordshire. They found at Ardley Thorns, near Bicester, and killed just beyond Chipping Norton, having run through no fewer than thirty-two parishes. The hounds remained at Chapel House, near Chipping Norton, for the night, and a very laughable incident occurred. Mr. Warde gave orders that a messenger should be dispatched to Chipping Norton for some food for the pack, but just as the boy was starting off, Bob Forfeit the huntsman came in to say that it would not be necessary for the messenger to proceed as there was plenty of hound food : " One of the Oxford gentlemen's horses was dead and another would die before he was got cold."

Then there was the other great run of February 3rd, 1802, from the Pytchley country. They found a fox in Marston Wood, near Market Harbro', and killed him at Tilton—eighteen miles this time without touching a covert ; and the report goes on to say, " without a check," but I take leave very sternly to query this latter bit of padding. It was the mode to record these great runs as " without a check "—a little complimentary way of putting it in the sporting records.

As I have said, there is a print of John Warde, and upon this

be laid the responsibility for my lengthy chronicle of the old squire. The horse, Blue Ruin, on which he is mounted, was, I hazard, an extraordinary hunter, deriving his name from the fact that he was bred by a gin distiller at Maidstone. He was by Mr. Mellish's Didler out of a half-bred mare. Pictures and prints lend many an illusion and foster charm; at the same time they may be responsible for distortion. Blue Ruin shows good points, but to my mind his head is not put on as it should be. Mr. Assheton Smith once borrowed the horse from his owner, and rode him through a very good run of an hour, and the pair were unrivalled, for no one could touch them. In fact, Assheton Smith would have given Warde any price for him, but the latter would not sell. A marvellous stayer, Blue Ruin is said to have done sixty-two miles in a curricle without having the bit removed from his mouth, and, until he died at the age of thirty,* this heroic horse was still able to do occasional journeys to London in harness. Further interest will be evoked if I quote here a few words which "Nimrod" wrote about John Warde in 1824.

"I met Mr. Warde's hounds again in the neighbourhood of Newbury. When mounted on his hunter, and in the midst of his hounds, I could not help looking at him with admiration, when I considered that I had before me a man whose long life had been devoted to foxhunting, and whose character as a sportsman has always stood so high; whose name is every day quoted as authority for some rule of conduct in the kennel, or as the author of some witty saying or pleasant joke; and, as I before observed, as a real sample of old English blood. My brother sportsmen will be happy to hear that he looks in high health and vigour, as a proof of which I was told that, being president of his club a short time since, and having, to use the words of my informant, 'screwed up his party to the top hole,' he pulled a fox's head out of his pocket and drank a bumper to foxhunting. I know not what weight Mr. Warde now rides, but I do not wonder at his telling a gentleman who was out with him that it would be the *best recipe for his hot horse.* He reminded me of a celebrated character among the welterweights in the Forest, who, on being asked what he weighed, replied that he was 'two and twenty stone *on the weigh-bridge,*' as much as to say 'no scales will hold me.'"

It has been a gratifying task to write about this fine old English

* There is in existence the print of a horse called Old Billy, engraved by Sutherland after Bradley. The description given below this print tells a *tale* indeed. It relates that the owner, Mr. Harry Harrison, of Manchester, knew this horse for fifty-nine years! *Some horse!*

squire, and a volume on sporting prints has the advantage that it brings one into close intimacy with so many men of this caste, introducing them in that aspect which best befits them ; lords of the manor, exercising a prerogative of almost feudal character which was still accorded as *quasi* of divine right during the Georgian era. The peasants respected this benevolent autocracy ; the squire might have the prejudices of his class as regarded poaching, but he tempered this severity by personal care for each one of his tenants, by the good cheer, wassail and beef at Xmas ; by the knowledge that, at the Hall, there was always help for the infirm and forlorn. Well, they were types of that merry past which has vanished. There is too little simplicity among the working-class of town or country to permit that respect for their betters which was the principle of the old *régime ;* the prestige of the master is sadly diminished, and few and far between are the happy exceptions to this modern craze for equality. We can but hope to perpetuate the remembrance of these village autocrats in the land by reference, however inadequate, to that past in which they played so great a part.

W. and H. BARRAUD.

Engraved Works.

1840.

Surrey Fox Hounds, with portraits of Morris Hill on Paddy, Tom Hill on Lounger, Peckham Hill on Factor. Engraved by Fairland *circa* 1840. 20 × 18.

1846.

T. Tyrwhitt Drake and His Hounds. Dedicated to the Gentlemen of the Bucknell Hunt. Mezzotint by W. Giller. Published by J. Ryman, Oxford.

1847.

The Beaufort Hunt. Mezzotint by W. Giller. Published, Jan. 1, by H. Graves, London. 28 × 16.

1849.

Charles Davis on Traverser. Mezzotint by E. Hacker. Arms below, proof with open letters. 22 × 19⅛.

William Long on Bertha. Mezzotint by E. Hacker. Arms below, proof with open letters. 22 × 19⅛.

Mr. Willes and Mr. Springelt, with their dwarf foxhounds, at their Meet at Langley Heath, Kent. Lithograph by Day and Haghe. 21¾ × 16¾.

1850.

Wiltshire Coursing Prize Picture. 46 portraits. Engraved by W. and H. Barraud.

1852.

Pytchley Hunt. The Meet at Crick. Lithograph by W. T. Davey. Published by H. Barraud. A key is in existence.

Henry BARRAUD.

Engraved Works.

Colonel Thomson. Whole length on horseback with five hounds. Mezzotint. Published *circa* 1840. Large folio size.

Rt. Hon. Hubert Maxwell Curtis, with three hounds. Mezzotint. Only state met with is proof before all letters. Large folio size.

William BARRAUD.

Engraved Works.

1835.

Mr. Warde on Blue Ruin. Mezzotint by T. Lupton. Published by R. Ackermann. 18¾ × 14½.

1837.

Portrait of His Grace the late Duke of Gordon's Black Trotting Mare, Winner of the Northampton Trotting Sweepstakes, March, 1836. Lithograph by T. Fairland. Published by R. Ackermann, 191, Regent Street. 14 × 11½.

1849.

Greyhound, "King Cob." Mezzotint (mixed) by W. T. Davey. Published by Messrs. Fores. 17¼ × 14¼.

1850.

"Fathers of the Pack." Mr. Richard Hill, his huntsman, and three hounds—Fairplay, Helicon, and Watchman. Engraved by Davey.

Thomas BENNET (OF WOODSTOCK).

(*Fl.* 1805-1825.) Ex. at the Old Water Colour Society, 1816-1819.

Engraved Works.

Fox and Cubs. Mezzotint by C. Turner. State 1 published, April, 1807, by R. Archer, Oxford, and dedicated to Sir Thomas Moslyn (*sic.*), Bt. State 2, Moslyn corrected to Mostyn. State 3 issued by Ackermann, 191, Regent Street. 20½ × 16¼.

Foxhound and Whelps. Mezzotint by C. Turner. Published, March, 1811, by Archer, Oxford, and dedicated to Sir Thomas Mostyn, with the word "Proof." 24 × 18½.

Hares. Mezzotint by C. Turner. Published, May 15, 1815, by C. Turner, and dedicated to the Most Noble George, Marquis of Blandford. B. M. impression has "proof" in right-hand corner. 19¾ × 15.

Badgers. Mezzotint by C. Turner. State 1 published, May 15, 1815, by C. Turner, and dedicated to the Hon. George Agar Ellis. 19⅜ × 15. State 2 issued, March 1, 1831, by R. Ackermann, Junior, 191, Regent Street; dedication erased (16¾ × 14¾).

DOG—

"Beauty." Mezzotint by C. Turner. (The property of the Countess Normanton.) London, published for the proprietor, July 1, 1819, by C. Turner, 50, Warren Street, Fitzroy Square. 13 × 12 (10¼ × 7⅞, subject.)

Fox and Cubs. Mezzotint by C. Turner. Published, Feb. 27, by C. Turner. State 1; Proof in right hand corner. State 2: The word "Proof" erased. 20¾ × 13⅜.

Dogs, Bitch and Pups. Mezzotint by C. Turner. Published, Nov. 16, 1825, by William Thompson, St. Algate's, Oxford. 12⅜ × 10⅛.

Horse, Cart Stallion, "Beauty." Mezzotint by C. Turner. 18⅛ × 13¾.

William Phelp and His Hounds. Engraved by J. Whessel.

HENRY BERNARD CHALON

(1770-1849)

ANOTHER London painter! He was born here in 1770, but his father was a native of Amsterdam, and, despite similarity of name, Redgrave states that there was no kinship with that other Chalon, John James, R.A., born 1778, a landscape painter from Geneva, or with yet a third, Albert Edward Chalon, R.A., who, born 1817, also came from Geneva and distinguished himself as a portrait painter

Henry Bernard struck out another line in art; his *forte* was distinctly animals, and he was appointed, in 1795, animal painter to the Duchess of York, and subsequently to the Prince Regent, and yet later to William IV. His studies of the ways and doings of the horse, of its anatomy and uses, led him to write a work on this animal, which he published in 1827.

While proceeding alphabetically through the list of sporting artists whose work has inspired the engraver to reproduction in prints, we have dealt principally with the aquatint in all its phases, —good, bad, indifferent, dull, interesting—eliciting our attention often from extrinsic attributes: from the story it depicts; or from the memories it arouses; from the sporting lore to which it makes appeal!

This virtue is still with us as we scan the engravings after Chalon, but we respond, at the same time, to a fresh and puissant influence: the intrinsic quality of the mezzotint.

Several of these prints were really fine specimens, engraved by William Ward at the period when he was scraping plates in his choicest manner and style.

Mezzotinting, as we all know, is invariably considered to be the genre, *par excellence*, of portraiture. Different prints require various qualities of surface, of course, but the selection of *The Raby Pack*, *Wasp Child and Billy*, the race-horses *Quiz* or *Sir David*, will go far, I think, to convince the critic that the brilliant and rich tones of these mezzos blend and fuse in their interpretation of

horses and hounds, and, skilfully applied, are adaptable also to these subjects.

But here, and immediately qualifying my persuasion, I make the stringent proviso that, in asking my readers to accept these prints as fine mezzos, the prints themselves must be in the original and velvety states which pertain to the actual work of a great engraver such as William Ward ; the plates must betray no sign of wear, so that the scheme of the artist in line and light and shade is presented in its pristine condition and perfection.

The excellence of one plate may lie in its brilliancy, of another, in its fine quality and richness of tone ; but whatever the attribute which distinguishes the picture, there must be a complete absence of wear—there must be no trace of retouching—no monotony and evenness can be sanctioned in portions which, obviously, do not allow of evenness and monotony.

Mezzotinting, above all other style of engraving, although necessarily a somewhat mechanical process, has its points of contact with nature. There will be, for instance, a high light on the shining coat of a horse ; there will be transparency or opaqueness in a background which is destined to convey atmosphere, and, always warring against the essentials of the artistic production, will be the fallibility of the material agents. A copper plate has its limitations ; it will only support a certain quota of good impressions : those which are perfect are liable to the ravages of time and neglect—the absence of skilled attention will affect their character ; excess of light, damp, friction, tears—all these are the natural sequence of the lapse of time and the hereditary foes of the engraving which has borne the brunt of fortune or adversity for over a century ; a sheet of paper, guardian of the precious design.

What are the subjects of some few of these prints ?

The Raby Pack, historic in the annals of sport, was of ancient origin and fame ; it hunted the country now known in part as Lord Zetland's ; the print, however, represents the days of the mastership of the third Earl of Darlington, afterwards Duke of Cleveland. It is a picture of the interior of the kennels, with nine hounds drinking at a trough—the hunt terrier also appears in the composition, and we meet the feeder, Leonard, in top hat and knee breeches ; while the huntsman, Sayer, stands in the doorway.

In the days of the second earl the hounds were kept in a rough-and-ready sort of way, and were rather a scratch lot ; but his son put the pack on a reformed footing, obtained some valuable drafts from well-known southern kennels, amongst others from the Duke of Beaufort, and, when he attained the age of twenty-three, hunted

the hounds himself. This Lord Darlington must have been a tough fellow in many ways ; it was nothing to him to meet some eight or ten miles from the kennels by six or half-past, entailing a start in the saddle at 4 a.m., yet he was never in a hurry to terminate the day, but would draw as long as there was sufficient light. If the old records speak true, he was more of a riding man than a great huntsman, for one account tells us " he was all for riding ; four couples of hounds on in front, and the rest coming as they could, being the general order of things."

Chalon drew his favourite hunter, Flora, but no nice print of this exists, only a small book plate.

Another North Country pack of which there is a mezzo by W. Ward, after this artist, is *Sir Mark Masterman Sykes and His Hounds.* This is a most interesting print and it appeals to me as much as any of this special type which have come under my observation, and I think I may say that I know most of them. At the same time, although Sykes trotting along is very characteristic, the hounds good, and the whole conception of a find most happy, including the portrait of the old earthstopper, this last figuring in the W. Ward print catalogue as " *an old man who points out direction with left hand, in right hand a spade* " (when shall we have sporting works indexed by the expert ?), I should not class this print with Ward's fine mezzotints, as, even in the early state, the technique leaves much to be desired, and, from the composition point of view, the horizon is muddy and the gorse absolutely fails to convey the idea of a fox covert.

Sir Mark Sykes himself had an interesting sporting career ! Born 1771, he was the eldest son of the Rev. Sir Christopher Sykes, second baronet, of Sledmere, Yorks. In 1804 he bought Lord Feversham's hounds and hunted a country which included what is known as Lord Middleton's country, and for some time at his own expense. At this period the dress of the hunt consisted of a scarlet coat with a light-blue collar, and buttons embellished with a fox and the motto, " Sykes. Gone-away."

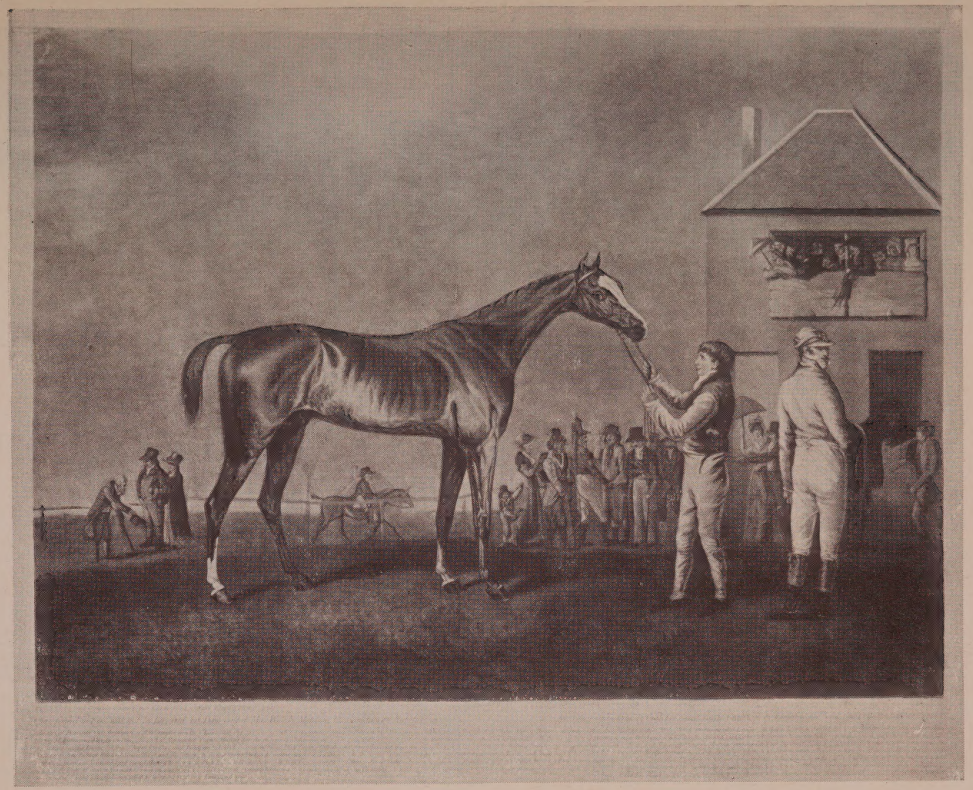
Sir Mark gave himself no end of trouble to turn his hunt out well, though one would hardly deduce the same from his own dress in the print, where he appears in an untidy, slouching, parson's hat. He proceeded on the principle that the comfort of the master depends on that of the servant, and so he mounted Old Carter, the huntsman and the other men on horses mostly bred by himself and worth at least two hundred guineas each, a considerable sum in those days. But Sir Mark did not keep these hounds very long, probably for the reason that he was not exclusively a hunting man. Parliament claimed him as Member for York from 1807 to

1820; he also had no small reputation as a collector, and more especially of rare books. He died at Weymouth in 1823, and after his death his library was sold for nearly £10,000, while his pictures fetched close upon £60,000.

The Bibury Club Welter Stakes is another interesting print, very pretty and demanding colour. The origin and exact date seem to be uncertain, but the first mention of the Bibury Club in the Racing Calendar occurs in 1801, when the races of the Club, which had hitherto been strictly private functions, attended solely by the members and their friends, were officially posted. According to this notice the horses were all the property of, and ridden by, members of the Club, and the weights, for this reason, were never under ten stone. At this date, 1801, the races were run over the Burford Course, near Oxford It will be remembered that this Course is of ancient origin. In the spring of 1681 the Spring Meeting at Newmarket was scrapped in favour of Burford by Charles II. for political purposes. It was necessary to divert public attention from certain dealings with Louis XIV., by means of which the easy-going King had obtained a subsidy for which he had a special destination. The Commons were already irritated, the people likely to become so; what happier thought could there be than to hold a popular gathering in some less-known centre than Newmarket, and concentrate interest upon the event? A Parliament had been summoned at Oxford, and the Newmarket horses were expedited to Burford, close to this new political centre; the chief habitués of the Turf arrived in great state and ceremony, and Charles was care-free again.

These races were subsequently held at Cheltenham, and in 1831 their venue was transferred to Stockbridge, in Hampshire, where they still take place. The Prince Regent, no doubt, manifested great interest in these races, and he appears in the picture, which represents the June Meeting of 1801.

And as I mention the Prince Regent I am reminded of the Ward mezzo of *Pavilion*, with Chifney in the saddle. The Prince had taken his departure from Newmarket in royal displeasure, and he and his gay crowd had become great supporters of the races at Lewes. Here, on August 1st, 1805, was run a match between Lord Darlington's Pavilion, by Waxy, and Sancho, by Don Quixote, owned by Colonel Mellish, which won. The match, which was four miles, 7 st. 3 lb., created a great sensation, chiefly, I believe, because of the extravagance of the stakes—3,000 guineas, with 2,000 guineas forfeit. In July of the following year the same princely, if somewhat rakish, throng adjourned to see the return match between these two cracks. The colonel, who never



QUIZ.

After H. B. Chalon.

Engraved by W. Ward. From a print kindly lent by Messrs. Davis Bros.

fancied betting in small sums, stood to win £20,000 on his horse; but this must have counted as one of his many disappointments, for Sancho, ridden by Buckle, broke down at the distance.

Violante, mounted by Buckle, is another of the Ward race-horses; also after Chalon. She was the property of Earl Grosvenor, and "Nimrod" pays her the tribute of saying that she was the best four-miler of her day, while Buckle, the jockey, goes a step farther and asserts that she was the best mare that he had ever taken over a course, and he adds, by the way, that her sire, John Bull, was the finest horse he had ever ridden.

Quiz is always a favourite print of mine, with its quaint Newmarket background, showing the King's Stand, extra incident being provided by a soldier and a man with a wooden leg. Quiz changed ownership several times; he won the St. Leger in 1801 for Mr. C. Crompton. Then in 1802 he was owned by Mr. Dawson, passing in 1825 into the possession of the Hon. J. Villiers. In 1807 he won a plate at Newmarket for Lord Rous, and eventually went to that nobleman's stud.

Orville and *Sir David*, of both of which there are fine mezzotints, were the property of the Prince of Wales (afterwards George IV.).

During the years of Chalon's activity, some forty-five, he contributed one hundred and ninety-three compositions to the Royal Academy. When aged seventy-seven the artist met with a severe accident in the street, which deprived him of the use of his limbs, and from the effects of which he died, as stated, in 1849.

Henry Bernard CHALON.

Engraved Works.

1795.

RACE HORSE—

"*Amusant.*" Mezzotint by W. Ward. Published, March 15, by H. B. Chalon, No. 47, Castle Street, and W. Ward, Winchester Row, Paddington. 19½ × 14½.

1798.

DOG—

"*Thunder,*" an old English setter. Mezzotint by W. Ward. Published by H. B. Chalon. 20½ × 15⅝.

1802.

RACING—

The Bibury Welter Stakes, June 16, 1801. Mezzotint by C. Turner. London, published, Aug. 5, by H. B. Chalon, Winchester Row; also to be had of Mr. Weatherby, Oxendon Street, and Mr. Colnaghi, 23, Cockspur Street. 35 × 24. (Value, £100.)

Henry Bernard CHALON.—(*Cont.*)

1803.

RACE HORSE—
"*Pavilion,*" ridden by Chifney. Mezzotint by W. Ward. Published, March 1, by Boydell and Co., 90, Cheapside. 1st state before all letters. (Whitehead sale.) II.—Open letter proof. 21¾ × 15¾.

1804.

Studies from Nature. 20 plates. Published, May 1, by H. B. and J. C. Nattes 14 × 11.

1806.

Dog—Pug. Mezzotint by W. Ward. Published, Feb. 1, by Colnaghi. 10⅞ × 8.

1807.

Dog, "Snowball." Mezzotint by W. Ward. Published, Sept. 1, by Random and Sneath, No. 5, Hart Street. Reissued, 1814, by Random and Co. 24⅛ × 19¾.

1808.

RACE HORSES—
"*Violante,*" ridden by Buckle. Mezzotint by W. Ward. Published, March 1, by Boydell. 23½ × 18¾. 1st state before all letters. (Whitehead sale.) II.—Open letter proof.
"*Quiz.*" Mezzotint by W. Ward. Published, Sept. 1, by R. Ackermann, 101, Strand. 22 × 16. 1st state proof before all letters II.—With inscription and "Quiz" in open etched letters. III.—Letters of title filled in.

1809.

RACE HORSES—
"*Barbarossa.*" Mezzotint by W. Ward. Published, Dec. 2, by C. Random, Sporting Gallery, No. 5, Hart Street, Bloomsbury Square. 21½ × 15⅝.

Barbarossa, a Bay Horse bred by Lord Spencer Chichester, foaled in 1802, got by Sir Peter Teazle, his dam Mulespinner by Guildford, his dam Jemima, sister to Mexico by Snap. In 1805 won at three years old the Egremont Stakes at Brighton. In 1806, at four years old, £50, 100 guineas and the King's Plate at Newmarket, the Somerset Stakes at Brighton, the King's Plate at Lewes, the King's Plate and 60 guineas at Canterbury. In 1807, at five years old, 195 guineas, 30 guineas, and 250 guineas at Bibury, and he became a stallion after 1808.

To His Royal Highness the Prince of Wales, this Plate is most respectfully dedicated by His Royal Highness's very grateful and devoted Servant.

"*Sir David.*" Mezzotint by W. Ward. Published, Aug. 12, by Colnaghi. 22⅛ × 18 1/16. 1st state proof before all letters. II.—Open letter proof with inscription.

1809.

RACE HORSE—
"*Orville.*" Mezzotint by W. Ward. Published, March 25, by Colnaghi. 21 1/16 × 15 15/16.

The Raby Pack. Mezzotint by W. Ward. Published, June 29, by Orme. Open letter proof. Reissued April 20, 1814. At bottom to right, "Proof." 25 × 18¾.

Henry Bernard CHALON.—(*Cont.*)

RACE HORSE—

"*Selim.*" Mezzotint by W. Ward. Published, Dec. 2, by C. Random, 5, Hart Street. Also a lithograph by Hullmandel. 21¾ × 16.

Bull Dogs—Wasp Child and Billy. Mezzotint by W. Ward. Published, May 15, by Random and Sneath, 5, Hart Street. 23½ × 17½.

1810.

RACE HORSES—

"*Brainworm.*" Mezzotint by J. C. Easling. Published by R. Ackermann. 22½ × 16½.

"*Morelli.*" Mezzotint by W. Say. 1st state, before all letters. 2nd state with letters. 22½ × 18½.

1814.

"*Vandyke.*" Mezzotint by W. Say. Published, Jan. 1, by J. Orme, Bond Street (corner of Brook Street). 23 × 18.

1821.

Sir M. Sykes Hunting. Mezzotint by W. Ward. Published, Nov. 1, by J. Wolstenholme, York. 1st state, name and dedication of plate in faint script lettering. II—Name and dedication in thicker lettering, "Foxhounds Breaking Cover," in open letters, but more shaded. 28 × 21.

1825.

HOUND—

"*Costive.*" Mezzotint by W. Ward. Published, Sept., by Richard Lamb, 96, Gracechurch Street. 1st state proof before all letters. II.—*Under*, a celebrated Bitch in the Raby Pack. Painted by H. B. Chalon. Engraved by William Ward. III.—The publication line added. 19½ × 13¾.

Undated.

Lord Chesterfield's State Carriage. Mezzotint by W. Ward.

Dog—Setter. Mezzotint by W. Ward. 1st state before all letters. II—With title, etc. 19½ × 13¾.

Two State Horses. Mezzotint by W. Ward.

'*Thornton Castle*" *and* "*Thorntoniana*"—two horses. Mezzotint by W. Ward. 27 × 20.

ABRAHAM COOPER, R.A.

(1787-1868)

ABRAHAM COOPER was born in Red Lion Street, Holborn, and was the son of a tobacconist who afterwards became an innkeeper at Holloway and also at Edmonton.

The boy developed into an all-round sportsman, a fact that one can appreciate from very cursory knowledge of his prints. *It jumps to the eyes* at once, as our French friends say, that the skill of the craftsman was aided by the practical science of the man who himself had *played the game.*

We know, moreover, that he rode well to hounds; that he was a good shot and a mighty fly-fisher; that all his life he was a keen angler.

He started his career at Astley's Theatre, of which his uncle, Mr. Davis, was at that time the manager. A certain Mr. Meux, of Ealing, was perhaps his first patron.

But Cooper was not one of that noble band of dilettanti who trust to natural talent and neglect study. In his twenty-second year he began to work at art. The pictures of Ben Marshall attracted him particularly, and this artist, although twenty years his senior, showed him great kindness and gave him the run of his studio, doing whatever lay in his power to assist the youth.

Cooper's output of pictures must have been very considerable, for he exhibited his earliest painting at the Royal Academy in 1812, and between that time and 1869, when his first posthumous work was shown, he sent in nearly three hundred and fifty pictures.

Amongst the prints, the one which is most generally known is probably that of *Daniel Haigh,* engraved by Giller. It is not necessary to dwell further on this sportsman, as he has been dealt with in another part of this volume.

Thomas Waring, by Lupton, is the picture of a Kent Master

of Harriers, who lived at Chelsfield, and hunted the country round about Farningham and Sevenoaks.

A mezzotint which greatly appeals to the writer is the one, also by Lupton, of *Fleur de Lis*, that beautiful mare, at one time the property of the Prince Regent. Lovers of race-horse prints will perhaps agree that this example of Cooper's art ranks very high indeed.

The artist died at his residence, Woodbine Cottage, Woodlands, Greenwich, and is buried in Highgate Cemetery.

Abraham COOPER.

Engraved Works.

1816.

Two Dogs Fighting. Engraved by C. Turner Published, June 1, by A. Cooper, 10, Robert Street, Bedford Row. 12½ × 10½.

Warwick—a Hackney. Line by J. Scott. Published, April 2, by Boydell and Co., 90, Cheapside. 7½ × 6½.

1817.

"Crib" and "Rosa," Bull Terriers. Line by J. Scott. Published, Jan. 1, by A. Cooper, New Milman Street, and John Scott, Rosoman Street, Spa Fields. Reissued June 7. 14 × 11¾ (engd. border). Plate 15 × 14.

1827.

"Painter." A Retriever retrieving a Pheasant. Mezzotint by W. Giller. Published, Dec. 1, by W. Raddon, Sidmouth Street, Gray's Inn Road. Re-issued April 27, 1836. 12 × 9½.

1828.

RACE HORSE—
"Fleur de Lis." Mezzotint by T. Lupton. London, published, July 1, by James Bulcock, 163, Strand; and by the Engraver, 57, Leigh Street, Buriel Crescent. 19 × 15.

1829.

Shooter's Companions. Mezzotint by Giller. Published, Sept. 14, by Messrs. Moon, Boys and Graves, Pall Mall. 11¾ × 10.

1830.

Dogs Fighting. Mezzotint by T. Lupton. Published, Sept. 1, by J. Shepherd, 100, Guildford Street. 16¾ × 13¾.

1833 and 1834.

Terrier. Published, Nov. 1, 1833, by Harding and King, 24, Cornhill.
Newfoundland. Published, May 15, 1834, by Harding and King, 24, Cornhill.
Water Spaniel. Published, June, 1834, by Harding and King, 24, Cornhill.
Spaniel. Published, Mar. 31, 1834, by Harding and King, 24, Cornhill.

1834.

Setters.
Greyhound. Lithographs by Thos. Fairland. Published, Jan. 1, by Harding and King, 24, Cornhill. 8½ × 7.

Pointer.
Harrier. Published, May 31, by Harding and King, 24, Cornhill. 8½ × 7.

Abraham COOPER.—(*Cont.*)

1835.

Beagle. Published, Jan., by B. B. King, Monument Yard.

1842.

"*Our Nell,*" Winner of the Oaks, 1842. Aquatint by Hunt. 19 × 16.

1843.

John Day, Junr., on "The Hero." Aquatint by C. Hunt.

1845.

"*Miss Elis.*" Aquatint by C. Hunt. Published, Oct. 1, by J. Moore 20 × 14½.

Undated.

Morning Ride. Engraved by C. Turner. 10⅛ × 8.

Fallow Deer—Stag—Roebuck. Lithograph by Fairland. 12 × 10.

Dogs—Ringwood, Carlo and Shandy, Fidele, Juno. Lithograph by Fairland. Published by Ackermann. 14 × 11.

Fox Hunt. Published by Ackermann. 8½ × 7.

Thomas Rounding on his favourite hunter, Spankaway. Mezzotint by W. Ward. Impression noted with open letters and lettered "second fifty." (£36, Major Pakenham's sale.)

Harvey Combe, Esq. (1784-1858), of Cobham Park, Surrey, on his favourite hunter. Ferdinand. Mezzotint by W. Giller. Private plate. No publication line. 25 × 19¾.

Thomas Waring, Esq. Mezzotint by T. Lupton, 4, Leigh Street, Burton Crescent Name in open letters. 25½ × 21½.

Francis Buckle, the jockey. Published by T. Gosden. 5 × 6⅝.

Daniel Haigh, Master of the Surrey Hunt. Daniel Haigh, Esq., in open letters. Mezzotint by W. Giller No publication line.

Joys of the Chase. Set of six. Aquatints by C. Hunt.

"*Good Morning.*" Mezzotint by T. Lupton.

The Gamekeepers' Stable. *Down Charge.* Pair of mezzotints by F. Bromley. Published by Ackermann and Co. 12 × 9¾.

RICHARD BARRETT DAVIS

(1782-1854)

As we come to this artist, two subjects immediately suggest themselves, and I fear their interest must far outweigh that to be found in the prints after Davis, for, without disparagement to the painter, the prints in themselves are of very average quality, and hardly call for comment.

In investing the artist with some personal aspect, without which, indeed, he can make small appeal to us, we touch upon the records of a most sporting family, and at the same time we are brought into intimate association with staghunting.

I am tempted to enlarge on the life of that father of nine sons, among whom our artist, and the Royal huntsman, Charles, have won fame for themselves.

Richard Davis was huntsman to the harriers of George III., and was born in 1750, dying at the ripe age of seventy-five. We have no record of his forebears, but he was born of poor parents and had little opportunity to indulge a precocious fondness for animals, or any other taste for the matter of that; for in that century the lot of the poor was work without any restriction of age. So at nine years old he started out into the world to earn his living, in the train of some itinerant dealers who travelled the country with racing ponies. With these companions he wandered over many parts of Ireland, and the respectful and pleasant manners of the boy, coupled with his prowess as a jockey, brought little Dick many a good friend, among whom was Lord Claremont, then Mr. Fortescue, who at once offered to take him into his establishment; but the itinerant pony racer had begun to consider Davis as one of his assets, and refused to part from him, asserting that the boy was his apprentice. Matters, however, were adjusted later on, to the satisfaction of everyone, and Dick entered on his career as Lord Claremont's *trial lad*, to become his stud groom at the age of twenty.

But the boy's ambition extended to other possibilities; he

wanted to enter a hunting establishment and, while at Newmarket in charge of his master's horses, he would often find time to go out on foot with Mr. Panton's hounds. This taste developed with the facility for gratifying it, and at last he found an opportunity to take service as stud groom with a young hunting nobleman, Lord Molesworth, with whom he remained but two seasons, entering next the service of the Earl of Essex, at that time Master of the King's Staghounds, a sinecure post, for there were then no staghounds to control. The Earl, however, for the amusement of his sons, was desirous of getting together a small pack of harriers, and his choice fell on Davis to breed and hunt them.

Now Davis was a man of observation; he *Pelmanised*, so to speak, and was not content to accept the established order of things as final. With reflection came the idea of connecting cause and effect, and while hunting the hare with Lord Molesworth he reached the conclusion that the old-fashioned harrier required an infusion of foxhound to give him a bit more dash and more elegance in form.

Here was a glorious opportunity to put his breeding theories to the test, and for seven seasons he was fairly successful; but this breeding of hounds to a type has many pitfalls, and one special difficulty which Davis could not overcome in the short time allotted to him with this pack, was the question of size, and, on his own showing, he got them too large.

After seven seasons Lord Essex gave up his hunting establishment, and it speaks well for the efforts of Davis that, at their sale by a sporting auctioneer of Oxford Street, these hounds fetched a bigger price than had ever been paid for hounds up to that date.

En avant was his motto, and here again fortune favoured him. In 1789 George III. decided to keep a pack of harriers for his private amusement, to hunt in the neighbourhood of Windsor, and his Equerry, General Manners, at once selected Davis to hunt and manage the pack, the hounds being mostly obtained from Lincolnshire, while a standard of eighteen inches in height was required.

Again Davis was most successful, both in his kennel management and in the sport he showed, and this pack remained the property of the King and flourished for twenty-three years.

The painter seems to have communicated many details of the life of his father to a writer in the "Annals of Sporting" for 1826, and this volume also contains a characteristic print of the old man, engraved by P. Roberts from an original picture in the possession of the Davis family. While perusing this biography, from which I have borrowed some material, I noted that, in addition to this

print, the volume also includes four charming coloured aquatints engraved by Sutherland after R. B. Davis. These are very neat little pictures and altogether pleasing, reminiscent of the style of the Wolstenholmes rather than of that adopted in general by Davis.

One of these prints shows a meet of foxhounds in which two of the field in green stand out in relief against the prevailing pink.

Another is a hilly scene where the fox occupies the attention in the foreground; while the third is a real good burst across heath land.

A *Gone to Earth* plate, with the huntsman and whip well up, and dismounted, and the rest of the field just appearing, completes the quartette.

Of Charles, the huntsman, who was a man of mark, there is ample and engrossing tale or legend to recall. There are several prints of this hero of the chase, and specially good is that one by Giller, after his brother, where he is seen on Columbine at a gallop, waving the hounds on with his cap. "I am sorry to say he has his cap off, which I do not like," says Lord Ribblesdale * —a very natural sentiment! There is something *banal*, rather *infra dig*, in the fact of a great huntsman, in possession of that wonderful command over his hounds to which I shall presently refer, waving his cap in burlesque fashion.

Other prints of Charles Davis show him on the grey Hermit; they include *The Meet of the Royal Hounds at Ascot*, after Sir Francis Grant, but the best known is probably that one published by R. B. Davis in the first edition of the "Hunter's Annual."

He considered Hermit the best hunter he ever had. This grey was bred by Mr. Gates, of Brookwood Stumps, who sold him to the Royal Hunt in 1832 for 150 guineas. He was by Grey Skin, who then stood at Petworth, out of a white Arabian mare, and my opinion is that in his pictures he shows a good deal of the Arab. Harry King, the first whip, rode him the first season with the Buckhounds. The story of how Davis picked out the horse for himself runs as follows: On one occasion the field had been stopped by a canal somewhere in the Harrow country, and the hounds had a long start. Davis, probably aware of some danger ahead, told Harry King to stop them, but by this time they were simply flying over this great grass vale more than a mile away. To the surprise of Davis, however, he saw Hermit gaining upon them and they were eventually stopped.

When King brought back the hounds he merely remarked that

* "The Queen's Hounds," Lord Ribblesdale, 1897.

the horse seemed to go a fair pace, but from that day King rode him no longer, and he carried the huntsman for nine seasons.

Then we have him on *The Traverser*, after Barraud.

Now, The Traverser is the sort of horse we should all like to have a day on, with a beautiful thoroughbred head. He is well-ribbed up, showing great power in his quarters—what a feel he would give you jumping !—and, still more important, an ideally shaped and muscular shoulder. I cannot think why he is wearing a breast-plate ! From his conformation there is no more chance of the saddle slipping back on The Traverser than that it should suddenly tumble out of the picture.

To quote Lord Ribblesdale again with regard to this print : " When someone asked Sir R. Sutton whether a stranger out with his hounds could ride, Sir Richard said he did not know, adding, ' I should think so, for he hangs a good boot.' So did Charles Davis," says Lord Ribblesdale.

May I add that if I were asked what rider to hounds " hung the best boot " in my own time I should at once answer Lord Ribblesdale himself.

Charles Davis was born at Windsor in January, 1788. When he was quite a lad, and a very good-looking one at that, George III. met him in the cloisters of Windsor Castle. The King took a fancy to him and asked him whether he would like to go hunting. His Majesty, however, did not know that he was talking to the son of his own huntsman. The boy, of course, jumped at the offer, and was made whip to his father ; but he must have continued his education, as letters written by him show a graceful hand and a flowing style, while they are unusually free from spelling mistakes, which were so general at that time.

From the harriers we will follow Charles Davis through the vicissitudes of staghunting. (I should like to say here that my remarks on this form of sport are mostly confined to the hunting of the carted deer—" Catching your own again," as someone has wittily named it—and I am not going to be entangled in the controversial net which envelops the subject, either in praise or condemnation.) Our reflections concern Charles Davis and his personality, his horses and his hounds, not the debatable morality of his pursuits ; we are endeavouring to view him from the standpoint of his brother's prints.

At twenty-four years of age Charles becomes Whip to the Royal Staghounds under his future father-in-law, Sharpe ; but antecedent to this, he is said to have been pistol boy to George III. This office is now obsolete, but at that date the roads were anything but safe under the rule of terror of the successors of

Dick Turpin and Claude Duval, so that the King, when out hunting, was accompanied by two boys who carried loaded pistols throughout the day, and, on the return, these weapons were handed over to the yeomen prickers who rode home alongside the Sovereign.

In 1822 Davis was appointed huntsman, and George IV. wrote: "It delights me to hear that you've got the hounds; I hope you'll get them so fast that they'll run away from everybody": which, I may say, they did! and more than once.

Perhaps the two fastest things in Davis' time were the run from Salt Hill to Mr. Harvey Combe's Kennels in the old Berkeley country, fourteen miles within the hour; and the even swifter twenty miles in the same time, from Aylesbury to Twyford Mill, after a stag called Richmond Trump; but from this run renamed Twyford. Curiously enough, the very next time he was uncarted, he ran to Twyford in Oxfordshire.

The Druid tells how, on the Richmond Trump day, Davis took the stag himself, lying in a ditch with one arm round its neck, and with the free arm pulling out his watch to time the run. He had no difficulty on these occasions in keeping the hounds off the stag, for that perfect command of man over beast, which so seldom is achieved, was his over his pack. There are, as a matter of fact, many instances of his stopping hounds close up to the deer; an ascendancy which almost amounted to magnetism. It was a case of the love which casts out fear and begets a perfect understanding!

We have said that Charles Davis wrote a good letter. There is a proof, both of his scholarship and of his exceptional control over his hounds, in one which he wrote to Captain Halkett, R.N., who had a pack of staghounds in the vicinity of Portsmouth. It is a skilful exposition of conscious ability, told quite simply, and I reproduce it here.

"Ascot Heath,
"*12th December*, 1839.

"SIR,

"I am delighted to hear of your good sport, but am grieved at your information respecting the hounds breaking away. I always profess candour, and must therefore give my opinion thus: I really believe there is no cure for your grievance. It *probably* might have been prevented, the method of which cannot be put on paper, as it consists of a thorough knowledge of the temper, disposition, etc., of each hound, to so great a degree as to know what each intends doing *before* they put their vice in *practice*.

And at such times speak not harshly, but kindly, and even your *countenance* must bear the impress of *friendship*.

" Correction I do not advocate, and it is equally wrong to say I *never* suffer the whip to be used ; but certainly never when you are taking them to the meet, for by causing one hound to cry the others would be off ' gadding o'er the plain.' I am sorry to hold out no encouragement, but it is only an opinion after all. Hounds are sagacious beyond belief of man, and man must use his own intellect and learning, too, to deceive them. Therefore you must not try deception with them, but treat them with the greatest confidence, and make them know you are beholden to them, not *vice-versâ*. For instance, yonder is a cluster of people ; they (the hounds) know the deer is gone from that spot. You must *beg of them* to go there quietly, not say you *shall* do so.

" If you saw me trot up to the spot I must assure you it was an exception to my general way, for I always creep as quiet and slow as possible. Yesterday I stood within 5 yards of where the deer left the cart. I never heard of any pack doing this, but this one. Lord Derby's used to fly *away* in all directions, the Royal Hounds in the old time did so too.

" We did not take our deer last night till past 4 o'clock—4 hours run, 20 miles from home.

" I have a few pretty little hounds sent home from walk that will not get to our size. They could not, of course, hunt this season, but if you are anxious to have them, please let me know, or some other gentleman may step in.

" I shall at all times be pleased to give you any information worth having on the ' Noble Science.'

" I am, Sir,

" Your dutiful servant,

" Charles Davis."

All contemporaries seem to agree that Charles Davis was a king amongst horsemen, and that his hands and seat were inimitable. Cuthbert Brindley (Harry Hieover) attributes this skill partly to the fact that a huntsman of staghounds has so little preoccupation concerning the actual hunting of the quarry, as compared with the huntsman of foxhounds, that he has greater opportunity to consider himself, his horses and his riding. I disagree entirely with this theory ! Hands and seat cannot be manufactured, whatever time and trouble are devoted to them ; they are natural gifts. This is to be noticed each time that a lad drops into the saddle on his first pony and his hands and seat seem either to adjust themselves without any effort, or the contrary.

It must be owned, however, that the actual conformation of a man is a factor, and in this respect Davis was indeed gifted by nature, and he retained his long, lithe and graceful figure to the end of his days. But horses and horsemanship were ever minor considerations to him, as compared with actual hunting and hounds; and, to put it quite simply, he always rode to hunt, and did not hunt to ride. Lord Ribblesdale will perhaps illustrate this characteristic more happily than your humble scribe:

"I cannot help thinking that his riding to hounds may have been a little wanting in geniality—perfect in form and satisfying in result, but somehow wanting in that impalpable quality which makes riding over an intricate country with certain people so amusing. In a point-to-point steeplechase Jem Mason rode Lottery over a locked gate 5 ft. 6 in. high, off a newly-stoned road, in preference to a hairy bullfinch at the side. 'I'll be hanged,' he said to his friends when they were walking over the ground, 'if I am going to scratch my face, for I am going to the opera to-night': and Lottery jumped it like an antelope. There was no shadow of turning about Davis, but he would never have said that. Doubtless, had it been a question of rescuing the Trump or the Miller, he would have ridden over the gate, but he would have done it with the somewhat dismal zeal of a permanent official, rather than the zest of a man of pleasure." *

There is little comparison possible between the hunting of the carted deer round Windsor, or even that of the wild stag in the New Forest, where the Royal Hounds were taken for a short time every season, with the centuries-old systematic staghunting in the great forests of France, Compiègne, Fontainebleau, and Rambouillet, etc., but Davis had the unerring intuition of genius for every emergency and circumstance; whether riding over the pastures of the Harrow country or among the doubles in the Vale of Aylesbury, or in any thick forest, he foresaw and understood the recurring characteristics of the habits and running of stags; he was past-master of that art of woodcraft which the French call *La Vénerie*, and at which they are such adepts.

Stop and ponder on the types of staghound, on the phases of hunting which he witnessed and saw vanish in newer ramifications and fresh developments.

Davis must have seen the old-fashioned staghound of the eighteenth century, of which the *Know-alls and Know-littles* discourse so fluently in their articles in the old magazines; he

* "The Queen's Hounds," Lord Ribblesdale, p. 80.

must have followed the unending arguments and conjectures on the breeding and history of these hounds.

This covered a large field, but whether they were actually St. Huberts, Talbots, or other species of bloodhounds, or, as seems more likely, descendants of those great white hounds of La Vendée, which had been presented to Henry VIII. by Francis I. of France, it is quite certain that Farmer George had a pack of slow and sure hounds, the which, clad in his light-blue coat, with black velvet cuffs and top-boots buckled behind, he met twice a week in the neighbourhood of Windsor.

As I have previously remarked, they were not flyers, and even so, as the King rode nearly nineteen stone, they very often had to be stopped to bring him on to terms with them. The country people loved seeing their old George out hunting with his retinue of huntsmen, whips and yeomen prickers in scarlet and gold. One old lady from a workhouse got rather involved as she told the tale of having seen the King when she was a girl at a *finish* near Leatherhead. "His Majesty had a scarlet coat and jockey cap, with gold all about; he had a star on his heart, and we all fell on our knees."

George used to go on to the finish all right in those merry days before his long illness, and "The Druid" has got a story of a run from Aldermaston to Reading, when both his horses were entirely knocked up and His Majesty had to return to Windsor in a butcher's cart, talking to the butcher all the way of crops and stock; the only remaining emblem of royal state being the yeomen prickers who rode on either side of the King. He was not fond of jumping, and no wonder, at his weight, and was usually attended by a pioneer who gave him a lead. Upon one occasion the leader had already performed his part, but His Majesty lagged behind—the obstacle was rather larger than usual! "John has gone over, your Majesty," said a certain nobleman, anxious to recall the King from what he imagined to be casual forgetfulness or absence of mind. "Has he?" replied George, not charmed with this interference, "then you may go after him."

I am reminded here of another episode, always supposed to be a true story, of a certain Royal Highness who was hunting in a crack country in the 'sixties. In the course of a good hunt, as long as all was plain sailing, the exalted personage was made to feel that in the hunting-field there was equality for all, and with this idea he would have been the last man to quarrel. But on arriving at a very uncompromising sort of bullfinch, this indifference to Court etiquette vanished instantaneously, and a gentleman who had been pursuing his ruthless way regardless of

royal princes or of anyone but himself, suddenly called a halt, and raising his hat with great deference said : " After your Royal Highness, if you please ! "

Well, Davis saw the passing of these funny old royal hounds, for Colonel Thornton bought the pack and sent them to France in 1814, while in the previous year the Duke of Richmond had presented his hounds to the King. Thus from this date, 1813, the Royal Buckhounds were pure foxhounds, their only divergence from the ordinary pack being that, as time went on, they were crossed with the larger hounds of several well-known packs in order to impart additional bone and stature.

The responsibilities of the office which Charles Davis was called upon to fill from the year 1822 until his retirement in 1866 were more arduous than those which accrue to other huntsmen. If an unruly field be a serious clog to a man in his position, then Davis was a much and sorely tried man. Oft-times, no Master save himself was present, and he had to deal with boisterous spirits whose idea of sport consisted in over-riding hounds on a cold scent, and riding to the stag on a good one. To be a Queen's servant, even while suffering from a delicate digestion which made him irritable, it was indispensable that he should have a self-control and tact which would enable him to be, as indeed he was, *facile princeps* among official servants, through a career in which he made few, if any, enemies.

Charles Davis did not long survive his retirement, and died from bronchitis a few months later in his seventy-ninth year.

A seventeenth century French writer sums up concisely in the quaint language of the day the qualifications of the successful huntsman, and so apt are they that they might well be written of Charles Davis.

" *Un bon cognoisseur ; c'est un veneur qui a toutes les cognoissances des bêstes dont il traitte. Un bon piqueur, c'est quand un veneur est un bon cognoisseur, homme de jugement, et expérimenté à faire chasser les chiens courans.*" *

Such were the father and brother of our artist.

The " Hunter's Annual," 1836, 1838, 1839, 1841, contains some of the best-known designs of R. B. Davis. I have not seen the complete later edition, but the first three editions were published in large red wrappers, and dedicated, the first to William IV. and the other two to Queen Victoria. They contain pedigrees and keys to the hounds, with a short history of each hunt attached.

* Vénerie Royale, 1665.

Davis studied under Sir William Beechey, who was much at Windsor at that time, as he was drawing-master to the Princess, and Davis himself spent a good portion of his life in that town, where he numbered among his friends James Ward, R.A., and James Stark, the landscape painter. Like many another artist, this Davis did not prosper, but died in poverty in 1854, aged seventy-two.

R. B. Davis was never a regular hunting man; he may occasionally have ridden, but in the course of his long residence at Windsor he was frequently out with the hounds on foot, carrying his sketch-board, and thus he was able to translate many incidents of the chase absolutely first hand, and with all the *verve* of actual observation. I have heard that during the 'seventies all the country-houses and better-class inns round Windsor were full of his sketches and paintings.

Among the really rare prints of the royal staghounds after this painter are a pair called *The Chase* and *The Check*, by Sutherland, and *The Meeting Place*, by Himely.

These are seldom to be met with.

Richard Barrett DAVIS.

Engraved Works.

1815.

H.M. Harriers. Engraved in line by R. Woodman. Windsor, published, Feb. 1, by Davis. 24¾ × 19¼.

1819.

FOX HUNTING—
Going Out. Published May 1, 1820.
Hunting in Cover.
The Chase. (Fox Hounds Running Breast High.) Published Jan. 1, 1819.
The Death. (Treeing the Fox.)
Set of four aquatints by T. Sutherland. Published by R. Ackermann, Strand. 27⅝ × 11⅞.

1826.

THE ROYAL HUNT—
The Chase.
The Check.
The Meeting Place.
Taking the Stag.
Aquatints by T. Sutherland. Published, Sept. 1, by R. Ackermann, 101, Strand. 16½ × 10¾.

1829.

Foxhounds Running in Covert. Mezzotint by Giller. Title in open letters and word "Proof" in inscription space. Published, Dec. 1, by M. Davies, at 10, Wilton Street, Grosvenor Place; also by Moon, Boys and Graves, Pall Mall. Reissued Nov., 1833. 15⅞ × 11½.

Richard Barrett DAVIS.—(*Cont.*)

1831.

The King's Harriers in their Kennels. Published by J. Dickinson, New Bond Street.

Foxhounds in their Kennels. Published by Ackermann. Pair, lithographs by J. W. Giles. 16 × 10¾.

1836.

C. Davis on "Columbine." Aquatint by Giller. Published, July, by Moon, Boys and Graves. Dedicated to Lord Anson. 19 × 16½.

SHOOTING—
Grouse Shooting—August.
Partridge Shooting—September.
Pheasant Shooting—October.
Snipe Shooting—November.
Woodcock Shooting—December.
Water Fowl Shooting—January.
Six plates. Aquatints by R. G. Reeve. Published, Nov. 2, by T. McLean, London. Also published by Ackermann. 18 × 14.

HUNTER'S ANNUAL—*First Series*, 1836—
C. Davis on "Hermit."—The Royal Hunt. Scene, The Royal Kennel.
T. Goosey on "Tom Jones."—The Belvoir. Scene, Croxboro' Banks.
Mountford on "Clark," and Derry on "Gillingham."—The Melton Mowbray Hunt. Scene, John o' Gaunt's Gorse.
Jas. Shirley on "Robin Adair."—Sir John Cope's. Scene, Bramshill House.
Lithographs by Giles. Published by A. H. Baily, 83, Cornhill. 16½ × 13 (subject.)

HUNTER'S ANNUAL—*Second Series*, 1837—
W. Long.—The Duke of Beaufort's.
W. Head.—The Donnington Hunt.
J. Lambert.—The Cottesmore Hunt.
T. Wingfield.—The Bucknell Hunt.
Lithographs by Giles. Published by A. H. Baily, 83, Cornhill.

HUNTER'S ANNUAL—*Third Series*, 1839—
W. Sebright.—Milton Hounds. Scene, The Kennels.
William Smith.—Brocklesby Hounds. Scene, Roxton Wood.
John Shirley on Stockbridge.—The Burton Hounds.
Thos. Hills and First Whip, Peckham Hills.—The Surrey Hunt.
Lithographs by Giles. Published by A. H. Baily and R. B. Davis.

HUNTER'S ANNUAL—*Fourth Series*, 1841.
Richard Burton.—Tidworth Hounds. Engraved by J. Harris. 15¾ × 11½.
John Press.—Vine Hounds. Engraved by H. Guest. 15¾ × 11½.
Christopher Atkinson.—Lord Portman's Hounds. Engraved by J. Harris. 15¾ × 11½.
Richard Simpson.—Puckeridge. Engraved by H. Guest. 15¾ × 11½.
(Hunters' Annual.) Published by A. H. Baily and by R. B. Davis.

1837.

KENNEL SCENES—
Sent to Walks.
First Discipline.
Drafting Hounds.
The Mother.
Four lithographs by J. W. Giles. Published, Sept. 10, by Ackermann, 96, Strand. 14½ × 11.

1838.

STABLE SCENES—
The Foal.
The Hunter.
The Bar.
First Discipline.
Four lithographs by J. W. Giles. Published, Feb. 1, by Ackermann, 96, Strand. 14½ × 11.

Richard Barrett DAVIS.—(*Cont.*)

Scene in Windsor Great Park. Mezzotint by F. Bromley. Published by Hodgson and Graves.

1839.

John Charlton and Foxhounds. Lithograph by I. H. Smith. Published by A. H. Baily.

1841.

Road Riders or Funkers. Aquatints by C. Hunt. Published by Ackermann.
The Few Not Funkers. 30 × 11.

1844.

Portraits of Hounds in the Royal Kennels at Ascot. Engraved by Alfred Lucas Published, Feb. 6, by Ackermann. 19¾ × 15.

1845.

Mr. Tilbury and Hounds. Mezzotint by Wagstaff. Published, Dec. 1, by the Engraver, 30 Argyle Street. 21⅞ × 17¾.

1847.

John Musters and Hounds. Mezzotint by Wagstaff. Published, July 31, by Ackermann. 27 × 21. First state—Before letters. Second state —Lettered proof.

1849.

James John Farquharson, of Langton, Dorsetshire. Aquatint by J. Harris. Published, Jan. 1, by T. McLean, 26, Haymarket. 27 × 24.

Left at Home. Lord Bessborough's Grey Hunter and Royal Buckhounds. Aquatint by J. Harris. Published, Sept. 1, by Messrs. Fores. 29½ × 22¾.

Undated.

Foxhounds and Whelps. Lithograph by J. W. Giles. 12½ × 10.

Henry Oldaker on "Pilot." Lithograph by Giles. Published by F. Oldaker, Finsbury Place; and S. Knight, Cornhill. 17⅛ × 13⅞.

The Meeting Place. Set of four. Aquatints by Himely. 20⅝ × 12¾. (*See also* "1826 The Royal Hunt," titles of first two.)
Taking the Stag.
Running.
The Return Home.

Coursing. Pair. Aquatints by Reeve. Published by Ackermann. 17½ × 14

Lieutenant J. T. DOWNMAN.

Engraved Works.

DRIVING—
Tandem. By John Clark, 1810. (Halsey Collection.)
Curricle.

Genuine Bang Up. By John Clark. Published, 1812, by T. Clay, 18, Ludgate
The Go. Hill, E.C. 21¾ × 14½.

PRIVATE PLATES FROM ORIGINAL SPORTING SKETCHES—
Camp Holiday. 4to. 1840. Six coloured lithographs.
Hark, Hark.
Rattling Pace to the Boundary Wall.
Run at an End.
Cigar, my old Boy?
Smart Grass, I guess, that Grows under your Feet.

Edward DUNCAN.

1804-1882. Worked at the Havells' as an aquatint engraver; known as a marine artist in later years.

Engraved Works.

Wild Duck Shooting.
Partridge Shooting.
Woodcock Shooting.
Pheasant Shooting.

Drawn and engraved in aquatint by E. Duncan. Published by T. Gosden, Bedford Street. (Costumes suggest 1820-1830.) 11 × 6½.

1831.

View of Rockwood in Shropshire, with singular death of Tom Moody, the favourite old whipper-in of George Forester, of Wooley Hall.

The View of Wooley Church, with the whimsical scene of the burial of Tom Moody, who was upwards of thirty years in the service of George Forester. Two plates by Duncan and Rosenberg. Published, 1831, by W. J. Wade. 21 × 16½.

M. EGERTON.

Of this artist we know so little that we can only say that his name was Egerton. He signed his work "M. E." and was probably an amateur, but of decided talent, for the few pictures we have from him are full of life and vigour.

Engraved Works.

Airy Nothings. 23 coloured plates by G. Hunt. (Halsey Collection.) 4to size. Published, 1825, by Pyall and Hunt, London. Second edition published by T. McLean.

Preparing to Start.
Weighing and Rubbing Down.
At Speed.
Winning.

Four plates. Aquatints by G. Hunt. Published by J. Brooker, 5, Southampton Row, Russell Square. Poor reissues of these in existence. 21¾ × 7⅛.

London, Canterbury, Margate and Dover Stage Coach. Descending a hill with drag on wheel. (Halsey Collection.) Aquatint by G. Hunt.

The Great Coach. Aquatint by G. Hunt. (Halsey Collection.)

Mail, Stage and Tandem. Set of three. Aquatint by G. Hunt. Published, 1825, by T. McLean, Haymarket. 18 × 9¼.

Post Office, Ostend. Aquatint by G. Hunt. Published, April 1, 1825, by Pally and Hunt, 8, Tavistock Street. 8¼ × 5¾.

Driving Tandem. Aquatint by G. Hunt.

Fishing.
Pedestrianism, etc.

18 plates. Aquatints by G. Hunt.

Spreading. Aquatint by G. Hunt. 7⅛ × 7.

Wagon.
Coach.
Park Phaeton.

Aquatints by G. Hunt.

Stephen ELMER.

(Ex. 1772-1795). Of Farnham, Surrey; and Watling Street.

Engraved Works.

1801.

Red Grouse—Black Grouse. In line. Engraved by J. Scott. Published, May 1, by Bunney and Gold 105, Shoe Lane. 8 7/16 × 5.

Stephen ELMER.—(*Cont.*)

1802.

Covey of Partridges. In line. Published, May 1, by Bunney and Gold, 105, Shoe Lane. 11¼ × 8$\frac{7}{16}$.

1807.

Black Game—Red Game. Mezzotint by C. Turner. Published, Oct. 16, by W. D. Jones, Oxford. First state.—Titles in open letters. Second state.—Titles with shaded letters. 13½ × 16⅝. (Whitman, 726-727.)

1824.

Trout. Mezzotint by R. Earlom, London. Published, July 1, by Z. Sweet, 38, Chancery Lane. 17¼ × 13¾.

JOHN E. FERNELEY

(1782-1860)

It is an extraordinary thing that there are so few prints after Ferneley. No apparent reason suggests itself for this, as he painted many pictures. The artist was born at Thrussington, in Leicestershire, and was destined to become the painter, *par excellence*, of hunting in that desirable country round Melton Mowbray, where he subsequently resided. He became, indeed, intimately identified with the town, for he lived there for more than fifty-four years, during which period he must have assisted regretful, enthusiastic, or indifferent, as is the way of the world, at many changes. In Ferneley's work we have portraits of three generations of the hard-riding sportsmen of Leicestershire, and on several prints may be read, "Ferneley of Melton Mowbray," a distinctive title as apt as that of Marshall of Newmarket, conferred on Ben Marshall.

Ferneley's talent is all his own. There is here, so far as we know, no artistic heritage; his father was the village wheelwright, and, until the age of twenty-one, John followed this trade and worked in the paternal yard. But he was a natural draughtsman, and his talent soon became so evident and so irrepressible that, *faute de mieux*, he would ornament the foreboards of the wagons sent to his father for repair, lavishing upon these crude panels such devices and designs as his untaught genius suggested, and rendering them a trifle pagan for a simple English village. Spare time was spent profitably in copying pictures which he borrowed from sympathising neighbours, and, when he came of age, with the full consent of the elder Ferneley, who showed more foresight and commonsense in the matter than is generally the case with men of his class, he went to London and began to study under the direction of the great horse painter Benjamin Marshall, in whose studio he worked for a year.

Ferneley's merit as an artist was, to some extent, already established, for while he was still with Marshall he was in request

with divers patrons, amongst whom the officers of his own county militia were prominent: at that time stationed near Dover, they commissioned the young fellow to paint their horses, so that he was not altogether unappreciated even then.

There are other records of work in these early days; between 1809 and 1813 Ferneley was painting in Ireland for the Earl of Belmore, as also for Lords Lismore and Rossmore. But the spell of his native pastures was persistent, so he came back to them and settled at Melton.

One of his first patrons here was the notable Thomas Assheton Smith, Master of the Quorn.

Now Ferneley possessed one very essential characteristic, and in this he had no rival. It consisted in a marked ability to produce a correct likeness of horse or hound, and so it became quite natural that the rich *clientèle* of this distinguished centre of sport was more than enthusiastic, and eager to secure his services. He developed into the painter of the day, and a long list of notabilities, among whom Lord Tamworth of Stanton Harold, near Ashby-de-la-Zouch, the Duke of Rutland, Lords Jersey, Middleton and Forester, Sir Bellingham Graham, Mr. F. H. Standish, the Earl of Plymouth, Mr. Osbaldeston, all favoured the Meltonian artist. Miss Burdett-Coutts, afterwards the Baroness Burdett-Coutts, who, until so recently, was a familiar figure of London life at her house in Piccadilly, and was revered by everyone for her kindness and philanthropy, gave him an order to paint an equestrian portrait of her father, Sir Francis Burdett, Bart., who died in 1844. This very picture was sold at the Burdett-Coutts' sale at Christies' in 1922, and evoked small interest, fetching, as far as I can remember, an extremely poor price.

The present volume should, strictly speaking, deal solely with pictures that have been engraved; herein lies its function and reason for existence; but I am tempted to side-track once more, and mention one or two Ferneleys which if, unhappily, they have not been thus reproduced, a matter upon which I am still doubtful, most certainly ought to have been so, for they are admirably suited to engraving, both from their subject matter and from the interest excited by the numerous portraits of men and horses which they supply.

Notable amongst these regrettable exceptions is the 1815 picture painted for the Earl of Plymouth, *The Quorn Hunt, Mr. Thomas Assheton Smith and his Hounds*, which is a group of fifteen sportsmen at a meet at Barkby Holt.

Another, executed to the order of Sir Bellingham Graham, Master of the Quorn from 1821 to 1823, is *The Quorn at Quenby in*

1823, which presents no less than thirty-two portraits of Melton celebrities of that time.

For this same patron Ferneley also depicted *The Meet at Kirby Gate.*

So admirably did he represent the famous mare Lark, when commissioned to do so by Mr. Foljambe, of Osberton Hall, near East Retford, that "Nimrod," when he saw the mare, which was the property of Sir Vincent Cotton, said that he recognised her at the first glance from this portrait.

For Mr. Foljambe, too, Ferneley painted *Silver Firs*, a charming shooting scene.

Amongst the pictures of this artist which are known to be engraved, the most noteworthy are:

I.—*The Lambton Hounds at Feeding Time*, painted in 1832, which was exhibited at the Gallery of the Society of British Artists. Engraved in 1833. The feeder by the kennel is one Fenwick Hunnum.

II.—*Samuel Dumbleton.* The subject of this picture was, for twenty-three years, whipper-in to Earl Spencer's Hounds under Dick Knight. The "New Sporting Magazine," vol. viii., gives a detailed account of the work, which I quote:

"Here is the portrait of a veteran sportsman . . . a man in his eighty-fifth year, who is yet able to get to hounds! beautifully drawn on stone by the hand of a fair lady. Why, it is enough to rejuvenate the old fellow! This picture of one of the men of olden times . . . who flourished in the palmy days of the Pytchley and 'Dick Knight' . . . is published for the benefit of the venerable subject of it, both Mr. Ferneley and his daughter having, with a liberality of feeling that reflects the highest credit on their character, given their time and talents to its execution. The likeness is admirable, and we feel assured that Mr. and Miss Ferneley's charitable exertions only require to be known to receive the generous support of the hunting world, particularly of the gentlemen who are acquainted with the original."

III.—The original canvas for the ten plates of "Count Sandor's Hunting Exploits in Leicestershire."

These were published in a wrapper, by R. Ackermann, 191, Regent Street, and deserve special mention.*

* The advertisement or description of the prints is quite amusing, and must not be omitted. It runs as follows:

"Count Sandor's Hunting Exploits in Leicestershire, in a series of ten plates, beautifully coloured, from paintings by J. Ferneley, of Melton.

"R. Ackermann, Junior, 191, Regent Street.

At first sight these drawings appear to be, more or less, examples of caricature, but, as a matter of fact, they are actual adventures, described first-hand and in ludicrous terms to the artist by the hero, and depicted in the same spirit.

Count Sandor, the performer in this pictorial epic, was a Hungarian nobleman who spent one season at Melton Mowbray, on a visit to Lord Alvanley. His daring horsemanship, together with the ensuing mishaps, were the provocation to many a merry laugh over the Melton dinner tables, at the time and long after.

" ' All the world ' has heard of Count Sandor, the popular Hungarian nobleman, who visited this country a few years ago, not for the purpose of writing nonsensical accounts of things he never saw, like a certain bull-headed Baron whose book we have taken the trouble of battering a little this month, but to enjoy the truly noble and English sport of foxhunting, which the *conjurer* (*sic*) ' D'Haussez ' sagely supposes no man in his senses ever attempts a second time. Count Sandor, we say, came to this country for the purpose of hunting ; and, by way of enjoying the sport in the highest perfection, he took up his quarters with Lord Alvanley, at Melton, for a season, having contracted with Mr. Tilbury, the celebrated and respectable horse-dealer, for a regular supply of hunters : an arrangement which, from the excellent manner in which Mr. Tilbury performs his contracts, we take this opportunity of recommending to all foreigners and others, the duration of whose residence, being uncertain, renders the purchase of a stud rather a hazardous speculation.

" The Count, as might be expected, was at first rather green at the work of riding across country, and his earliest efforts were productive of considerable merriment to the Meltonians of the day, nevertheless he bore all his mishaps with the greatest good humour ; and, so far from feeling offended at the consequence, he commissioned Mr. Ferneley, the celebrated painter, of Melton, to depict him in several of the most ludicrous and hazardous positions that it fell to his lot to occupy during the season ; a commission that Mr. F. executed with great ability, in a series of ten pictures, which the Count took back to his seat at Bais, in Hungary.

" Mr. Ackermann, who is always on the look-out for something new in the sporting line—a compliment which we see no reason we should be precluded from paying him because he happens to be our publisher—hearing of these pictures, thought they would form an excellent addition to the Eclipse Sporting Gallery, and, having obtained Count Sandor's permission to publish them, the pencil of Mr. Ferneley was again put in requisition ; and they are now published in ten large, beautifully-coloured prints, with a descriptive title page chiefly from the pen of ' Nimrod ' ; the following extract from which will, perhaps, best show the nature of the scheme to our readers :

" ' No. 1 represents the Count floored in the streets of Melton Mowbray, on the first day of going to cover. He was in the act of putting on his gloves when his horse Cruiser, started at a drain, and, sitting loosely at the time, he kissed Mother Earth.

" ' No. 2, the Count charges a gate, on Comedy, and only avoids a fall by breaking every bar in it.

" ' No. 3. In the rush at starting in a run—a trial of nerve in Leicestershire—the Count, on Colombine (*sic*), leaps over Sir James Musgrave, his horse and all. He falls immediately after, and Sir James returns the compliment by riding over him.

" ' No. 4. Colombine (*sic*) (it should have been Harlequin), having got rid of the Count, goes well up to the hounds, clearing everything in his stroke. The Count, following on foot, comes to a wide brook, the water in which appeared not to be more than two feet in depth ; he jumps into the middle of it. As is the case with most brooks in this shire, and most others which run through clay soils, the

(It has been stated that these plates are the work of John Ferneley, Junior, but I find no evidence of this, and, from the dates, it is apparent that young Ferneley was then a mere boy, which renders the assertion the more unlikely.)

Count Sandor was mounted by Tilbury, a celebrated horse-dealer of London, of whom I shall have a word to say later on. This gentleman furnished him with a stud of eight horses for the season and provided for every contingent, necessity, or disbursement, including even the payment at the turnpike gates, and all for the sum of £1,000, while Tilbury took every risk for his horses.

This practice of hiring a whole stud of hunters must have been quite usual towards the middle of the nineteenth century, for Vyner holds a very definite opinion about it. He says:

"In some hunts the horses for the servants are jobbed by the season; and where a pack of hounds are kept up by subscription without any certainty of their being continued from one year to another, it may be found to answer; but it is a disreputable way of doing business, to say the best of it. The horses, from lameness or some other cause, are continually being changed, and by their

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Count lands up to his waist in water and mud, and sticks fast. At the end of a quarter of an hour—having lighted a cigar to keep out cold—he espies a shepherd, and implores his assistance. "Where are you?" said the shepherd, who heard a voice, but did not see the little Count.* "In the brook! G——d d——n," was the reply.

"'No. 5. The Count, on Brigliadora, going a slapping pace, and well up in front, charges a large fence at nearly full speed. A strong grower catching his knee, he is displaced from his saddle; but, unwilling to part, is carried, hanging at his bridle, over another good fence, well into the next field. There a separation takes place.

"'No. 6. The Count, again on Brigliadora, charges a wide and deep drain in the Vale of Belvoir. The bank being rotten the horse falls backwards and, but for the assistance of Tom Wilkins, the whipper-in, would, in all probability, have been drowned. The Count was anxious that Tom's portrait should accompany his own in this interesting scene; but on being requested to sit to the artist, Tom made this answer: "I am much obliged to you, sir, but I had rather not. *I lost one good run by that there gentleman, and I don't wish to lose another!*"

"'No. 7. The Count is now considered one of the first flight. On Lord Alvanley's very celebrated horse Everitt he clears a flock of sheep, a stile, and a long foot-bridge, landing safe and well in the next field.

"'No. 8. Another disaster occurs. The Count, well up with his hounds, had only one alternative—either to lose his place or charge a most awful bullfinch, on the other side of which was a lane. His horse Cruiser goes gallantly at it; but sticking fast in the middle, the Count is exhibited absolutely flying over his head into the lane below.

"'No. 9. The Count here is doing the thing well. On his horse Nimrod, he clears a large ox-fence, at full speed, and comes handsomely into the next field.

"'No. 10 represents the Count "larking." Returning from hunting, he rides Mother Goose at a gate on the swing, and gets a harmless but very dirty fall.'"

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* The Count is small in stature, but *an* Hercules in miniature.

not being accustomed to be ridden amongst hounds, frequently kick and injure them." *

It is always interesting to have contemporary views of any vogue, especially when they emanate from a man of weight like Vyner, but personally I should say his ideas are somewhat stringent; "disreputable" is a strong term to use for what was after all a convenience. Of course his objection would not apply to a sportsman like Count Sandor, who was not a M.H. Vyner was probably also rather susceptible on this point of *kicking horses*, since he once had his leg fractured by a kicker.

In 1855, Charles Symonds, of Oxford, provided all the horses for the Heythrop Hunt, and I believe that Mr. W. Gordon Canning, late Master of the Ledbury, has in his possession the original contract for the supply of these horses.

I mentioned Tilbury as purveyor in general to Count Sandor during his adventurous little sojourn in this country. Now Tilbury was a character and a wag too, whenever it was to his interest to be waggish. There is also a hunting portrait of him engraved by Wagstaff (Need I say that I am not punning?), after R. B. Davis. Tilbury drank nothing but tea, and this led to a pun (I seem to be in danger again) on the first letter of his name.

"The Druid" says that he was never much of a cross-country rider, and not an excellent judge of a horse, being inclined to have them too underbred, doubtless with the idea that they would do for harness if they failed as hunters.

An ambitious and worldly wise man, in his palmy days he fixed his headquarters at South Street, in the centre of the Mayfair district, and later on transferred them close at hand, to Mount Street. While he was hiring out hunters to all parts of the country, he also ran a farm at Elstree.

Tilbury kept an extensive stud, and replaced any horse if an accident put one of them out of action. It was a business that entailed much hard work, for he superintended every department personally, and would ride enormous distances all over the country looking up these mounts.

One day, out hunting at Melton, he asked Sir Francis Goodricke the name of his horse, and on learning that it was Patent Lever, he rejoined: "Mind they don't make a *stop-watch* of him before they're done." And Tilbury was right; they had a clinking run that day, and the baronet was glad to *stop* at Walton Holt, four miles from the finish.

Personally I am inclined to think that Tilbury's *forte* lay in

* Notitia Venatica.

his coachmanship, or perhaps in the inventive genius that gave us the Tilbury car. To quote "The Druid" once again: "As a four-in-hand whip he had no particular pretensions; but his delight was to have two raw young things in a break or curricle and drive them in and out of places and along thoroughfares which hardly any coachman, with the most metallic nerves, would have dared to essay."

It may be that Tilbury's driving was not altogether classical: he had various tricks which required much skill and a certain intrepidity, even if they savoured somewhat of the circus. The chief of these consisted of taking his Tilbury into a field, turning it neatly over, and then stepping out calmly and without a scratch, and, what is more, without letting the horse down.

But Fortune *let him down*, and he finished his career very much on the wrong side over the hunter dealing. Shortly before his death in 1860, the only remaining traces of a former prosperity were the premises at Mount Street, where a few common-stamp horses were stabled, for the younger generation knew him not and went elsewhere for their hunters.

To return to our pictures.

Count Sandor carried them, and in all probability the prints as well, gleefully back to Hungary, where for many a year they adorned the Sandor castle; he also took away with him some good hunting mares for the breeding of hunters.

The print of Lord Robert Manners and his brother, Lord Charles hunting near Belvoir, of which the original picture is at Belvoir Castle, is a rare one. Some detail regarding it will be in accordance with the scheme of this book, while it will also permit me to say a brief word about the Belvoir Hounds.

In the print Lord Charles, who was evidently short-sighted, looks through an eyeglass which is fixed in the handle of his hunting-crop. Distinguishable in the background is the Duke of Rutland on a grey, and Belvoir Castle is also to be seen. These two, Lord Charles and Lord Robert, brothers of the fifth Duke of Rutland, had been in the 10th Hussars, Lord Robert having served with some distinction also in the Peninsula. A writer of the records of the Belvoir tells us that this nobleman had discovered the importance of always riding blood horses. The one upon which he is mounted in the print, however, does not appear to carry out this principle, for it certainly has no pretension to the appellation of thoroughbred. But I believe that he was riding a blood'un on one occasion in Spain when he was surprised by a squadron of French Lancers who challenged him to surrender. He determined on a struggle for liberty and, clapping

spurs to his charger, rode off, leading the chase fearlessly, and quite indifferent to the *Sacrés*, the threats and the weapons of his pursuers. Heading straight for a ravine somewhat broader than the Whissendine, he cleared it, to the amazement of the French, who were not *for it—en toute circonstance il faut la discrétion!*

Hunting from Belvoir with the Duke of Rutland's Hounds probably dates a good way back. There is a curious document, the Articles of Agreement entered into upon its first definite establishment, dated May 6th, 1730, which contains the names of the five noblemen who put their signatures to it. They were: John, Duke of Rutland; George, Earl of Cardigan; Baptist, Earl of Gainsborough; John, Lord Gower; and Scrope, Lord Howe. Therein is set forth that "Each party shall annually place in the hands of Alderman Child, of Temple Bar, by two payments, the sum of one hundred and fifty pounds, towards defraying the annual expense of hounds, horses, and all other incidental charges: if this sum be not sufficient at the end of the year it shall be made good by the said party; and if there should be any surplus it shall be equally divided."

In business-like manner this Agreement goes on to state that the hounds are to be kept at Croxton Park from October 15th to the end of November, at Cotsmore from December 1st to the last day of January, at Thawson from February 1st to March 31st, and at such places as shall be "determined by the party" for the rest of the year. As a matter of fact, Croxton Park was their summer home. The size of the hound is specified: "Which shall not exceed twenty inches in height, nor be less than nineteen." A steward, one huntsman, six whippers-in, and two cooks are to be at the disposition of the "said party," to be chosen, turned off, paid or disposed of by the decision of the majority; the number of hounds and horses to be kept is at the discretion of the same said party.

Information crystallizes from about the year 1750, and "The Right Hand of Melton," as chroniclers have termed the Belvoir Pack, has a history of great runs and other famous characteristics of sport. And yet these runs, these sporting incidents, have always been subordinate and of minor consideration compared with the actual breed of hounds; so much so that the Belvoir blood has become a standard. At this early date, and they sprang into fame almost at a bound, I think I am correct in saying that they had a serious rival in the Brocklesby, and for many years these two great kennels interchanged sires.* The Belvoir,

* I feel bound to add, however, that by 1844 the Belvoir were dipping pretty freely into Badminton blood.

nevertheless, invariably bred to a rather smaller type, endeavouring to produce a hound not more than twenty-three * inches in height. It is generally considered that the leading characteristic of the Belvoir hound is the beautiful marking of rich black, white and tan; the last shade somewhat predominating, so that the "Belvoir tan" has become a recognized colour for foxhounds.

The country is not entirely Leicestershire pastures, but is varied by the stone walls of the northern sector and the rather heavy country on the Sleaford side, while there are some fine woods for cub-hunting around Belvoir itself.

But what luck has been the lot of the Belvoir with regard to masters and huntsmen! Almost without exception these have all been personalities, men of marked character and ability in their different spheres. Of the Dukes of Rutland, the fifth and sixth are the best known in connection with hunting.

Gillard, time-honoured name amongst Belvoir huntsmen, was wont to tell a tale of the sixth Duke, who, a sportsman to the backbone, dissociated himself from an unfair killing of a fox.

They had run one to ground in a drain after a good hunt, and Gillard, then a whip, got hold of him, and, finding that he was already dead, threw him to the hounds.

"I thought the Duke would have horse-whipped me," said he, "he was so angry, until I explained that he was dead. He thought I wanted to kill him unfairly."

There is a nice print of Priam. This horse was sold as a yearling at Newmarket from the string of Sir John Shelley—a dark bay with a tip-top forehand and a beautiful blood-like head, by Emilius out of Cressida, and his purchaser was William Chifney, the trainer, for 1,000 guineas. He never ran as a two-year-old, but won his first race at the Craven Meeting of 1830; this success was crowned by the winning of the Derby of that year, with Sam Day up. Twenty-three started for the Blue Riband, and Priam was the last off, losing several lengths at the start. But he was with them at the corner, and here Day took a pull. Once he was set really going again at the Grand Stand, however, the issue was never in doubt, Priam winning by two lengths, and the Chifney family netting something like £12,000 in bets and stakes.

The horse was subsequently sold to Lord Chesterfield for 3,000 guineas. But his adventures were not yet ended! and he was to travel to America as a stud horse, bought at the then fabulous sum of 3,500 guineas. Mr. Harry Worcester Smith, of Worcester,

* It must be remembered that twenty years and more had elapsed since the rules defined by the "Articles of Agreement," and the size of hounds had varied and become slightly larger.

Massachusetts, sportsman and sporting writer, who, by the way, himself rode and won the Champion Steeplechase in the United States in 1900, in a review which he has been good enough to write of my book "Newmarket," reminds me that there are two pictures by Troye of Monarch and Sovereign (both by Priam), both the property of Colonel Wade Hampton, the great sportsman of South Carolina, which show that Priam has transmitted to his progeny those salient characteristics which have been mentioned previously "the fine forehand and beautiful blood-like head."

Although Ferneley was not a great artist his work will live, owing chiefly to his untiring energy, extensive production and intimate association with Leicestershire hunting.

His hunting subjects, together with a few reproductions of racing and coaching, add that delectable touch which enlivens the walls of many a country-house and which is so individual to English sporting life.

He was twice married: first to Sally Kettle, by whom he had seven children, and secondly to Miss Ann Allan.

John E. FERNELEY.

Engraved Works.

1830.

RACE HORSE—

"*Priam.*" Winner of the Derby Stakes, 1830, with Sam Day up. Aquatint by E. Duncan and J. Webb. Published, Oct. 1, 1830, by Ackermann, 191, Regent Street. 16½ × 12⅝.

1831.

RACE HORSE—

"*Velocipede,*" with portrait of W. Scott. Aquatint by E. Duncan and Webb. Published, Feb. 1, by R. Ackermann, 191, Regent Street. 16⅝ × 12¾.

1832.

RACE HORSES—

"*St. Giles.*" Winner of the Derby, 1832. Published by R. Ackermann. 16½ × 12.

"*Chorister.*" St. Leger Winner. Aquatint by E. Duncan and Webb. Published, April 1, by Ackermann, 191, Regent Street. 16⅝ × 12¼.

"*Riddlesworth.*" Aquatint by E. Duncan and J. Webb. Published, March, by R. Ackermann. 16½ × 12¼.

1833.

RACE HORSES—

"*Dangerous.*" Derby winner, 1833. Aquatint by E. Duncan. Published by R. Ackermann. 19¼ × 15.

"*Rowton.*" Winner of St. Leger, 1829. Mezzotint by C. Turner. (Whitman, No 728.) Published by Ackermann. 16⅝ × 12".

The Lambton Hounds at Feeding Time.

John E. FERNELEY.—(*Cont.*)

1834.

Samuel Dumbleton. In his eighty-fifth year. Twenty years Whipper-in to the Earl of Spencer's Hounds, under the two Richard Knights. Lithographed by Miss Ferneley. Published by Ferneley at Melton Mowbray. *C.* 14 × 2.

1840.

RACE HORSE—

"*Harkaway.*" Aquatint by E. Duncan. Published, June 1, by R. Ackermann. 16½ × 12½.

1841.

Exploits of Count Sandor. Ten plates. Engraved by E. Duncan. Published by R. Ackermann. 13½ × 10½. (Issued price, £3 3s.)

Death of the Stag. Engraved by E. Duncan. Published by R. Ackermann. 24 × 18½.

1842.

John Booth, Huntsman. Lithograph, Oct. 1, by Lowes Dickinson. Printed by Hullmandel. Dedication by R. Sunter.

1843.

Deer Stalking. Two plates. Aquatints by E. Duncan. Published by Ackermann, 191, Regent Street. 24 × 18½.

Lord Robert Manners and Lord Charles Manners hunting near Belvoir Castle. Lithograph by J. H. Lynch, 50, Upper Seymour Street, Euston Square. 22½ × 14.

Goosey (*Huntsman*) and a part of the Belvoir Hounds. Lithograph by Miss Ferneley. Published by J. Ferneley, Melton Mowbray, and Ackermann, 191, Regent Street. 22 × 17.

RACE HORSES—

"*Cadland.*" Derby Winner, 1828.

"*Spaniel.*" Derby Winner, 1831. Aquatint by Duncan and Webb. Published, Nov. 1, 1831. 16½ × 11½.

"*Phosphorus.*" Derby Winner, 1837.

"*Little Wonder.*" Derby Winner, 1840.

"*Coronation.*" Derby Winner, 1841.

All the above were published by R. Ackermann, 191, Regent Street. They probably were all aquatints by E. Duncan, or by E. Duncan and J. Webb; but this has not been verified.

Sir Robert FRANKLAND, BT.

1784-1849. 7th Bart. Amateur Designer. Nephew of the well-known Frankland Sisters.

Engraved Works.

Shooting. Eight plates with frontispiece. By Woodman and Turner. Published, Cambridge, Sept. 1, 1813, by W. and D. Jones. (Not mentioned in Whitman's "Life of Turner.") 10¾ × 8½.

HUNTING—

1. *The Southern Hounds.*
2. *Heading the Fox.*
3. *Craning.*
4. *Taking a Lead.*
5. *Thrown Out.*

Five plates. Aquatints by C. Turner. Published, 1813-1814. (*Vide* Whitman, Nos. 730-734.) 10¾ × 8½.

Sir Robert FRANKLAND, BT.—(*Cont.*)

FISHING—

Delights of Fishing. Six plates. By C. Turner. Published, June 18, 1823, by C. Turner. (*Vide* Whitman, Nos. 735-740.) $10\frac{1}{8} \times 8$.

RACE HORSE—

"*Rosette.*" Amicus R. Frankland, *pinxit*—William Ward, *fecit.* Engraver Extraordinary to their Royal Highnesses the Prince Regent and the Duke of York. Rosette—the property of Henry Pierce, Esq. Rode by John Sheppard over Knavesmire. 1809. Published, August 1, 1811, by J. Masham, Bedale, Yorkshire. 1st state before all letters. II.—Title and inscription. $21\frac{3}{4} \times 15\frac{1}{8}$.

1. *Pleasures and advantages of a Capital Run.*
2. *Young Gentlemen Amusing Themselves with what is called Riding* at *one Another.*

Published, June 5, 1815, by C. Turner. 50, Warren Street, Fitzroy Square. R. F. *invenit et fecit.* $10\frac{1}{16} \times 7$.

INDISPENSABLE ACCOMPLISHMENTS—

1. *Going Along at a Slapping Pace.*
2. *Topping a Flight of Rails.*
3. *Charging an Ox-Fence.*
4. *Going In and Out Clear.*
5. *Facing a Brook.*
6. *Twirling at a Rasper.*

By "Billesdon Coplow." Set of six aquatints in colour. Aquatints by R. F. issued with title page and published, June, 1811, by H. Humphrey. 11 × 7½. (*See* Henry Alken's "Qualified Horses and Unqualified Riders," published, 1811, by S. and J. Fuller.)

GEORGE GARRARD, A.R.A.

(1760-1826)

He came of a family of artists, tracing back his descent to Marcus Garrard, who was painter to Queen Elizabeth, and who came to England from Bruges in 1580.

Sawrey Gilpin was George Garrard's master.

The only print after Garrard which calls for comment is that of the eighth *Duke of Hamilton on a Cover Hack*, engraved by William Ward. This, when in fine condition, is a distinct addition to any collection of sporting records.

George GARRARD.

Engraved Works.

1793.

Race Horse—

Soldier. Open letters B.M. Aquatint by S. Alken, 1793. Published, Jan., by G. Garrard and Mr. Gilpin. 20½ × 16½.

Mares and Foals. In line. By Thos. Morris. Published, March 2, by G. Garrard at Mr. Gilpin's, Knightsbridge, and 43, Little Britain. 16¾ × 11.

1797.

Duke of Hamilton on a Cover Hack. Mezzotint by W. Ward. Published, 1797, by Garrard. 23 × 17¼.

States 1.—Before all letters.
,, 2.—With comma after name Hamilton.
,, 3.—Comma altered to &.

1798.

Coach Horses. Chaise Horses. Mezzotints by Young. Published by John Jeffreys. 23 × 16.

Rice Wynne. Portrait. Mezzotint by W. Giller.

SAWREY GILPIN

(1733-1807)

THE son of Captain John Bernard Gilpin, he was born at Carlisle. At the age of fourteen young Sawrey was sent up to London to study under Samuel Scott, the well-known painter of river pieces and seascapes. Subsequently, and in 1758, this painter seems to have lived in Newmarket, where he devoted himself to the study of horse portraiture. In 1773 he was made a Director of the Society of Artists, and in the following year was elected President of that body.

Colonel Thornton, of whom mention is made at some length in this volume, was his chief patron, and Sawrey painted for him *The Death of the Fox*, which was exhibited at the Royal Academy in 1793. John Scott engraved this picture in line, and this engraving is generally considered to form the pendant to *Breaking Cover* after Reinagle. In the writer's opinion, however, it is a print of no particular excellence.

Sawrey GILPIN.

Engraved Works.

1780-1783.

Hawking. Engraved in line, plate inscribed to the Falconers' Club, by J. Morris. Published, Oct. 1, 1780, at 28 in the Hay Market. 20⅝ × 14¼.
This represents a true scene that happened a few miles from York. The Falconer, Colonel Thornton, who is shown setting up his hawk from a heron which it has killed, left his horse outside the paling, when the animal immediately leapt over, following his master, and stood in the attitude here represented.

Fox Hunting. Fox Hunting after Sawrey Gilpin and Barret. Figures by Bartolozzi, landscape by T. Morris. Published, Jan. 1, 1783, at the Antient and Modern Print Warehouse, No. 28 in the Hay Market, by A. Torre and J. Shene. 20½ × 15.

1783.

RACE HORSE—

'Sir Peter Teazle.'' In stable, white star on forehead, stable-boy with pitchfork. Mezzotint by W. Ward. Published, Jan. 1, by G. Garrard, at Mr. Gilpin's, Knightsbridge, etc., and at No. 43, Little Britain. 18½ × 14.

Sawrey GILPIN.—(*Cont.*)

States.

1. Proof before all letters.
2. With letters and description.

Sir Peter Teazle, a brown horse bred by the Earl of Derby, 1784, by "Highflyer" out of "Papillon." Won Derby, 1787; ridden by Sam Arnull. Not until 1923 (Sansovino) was the race again won by a Lord Derby. Sir Peter was sire of four Derby winners: Sir Harry, 1798; Archduke, 1799; Ditto, 1803; Paris, 1806.

1788.

"*Modish,*" a Foxhound. Engraved by R. Pollard. Aquatint by F. Jukes. Published, Feb. 11, by S. Gilpin, Knightsbridge. 20¾ × 15 1/16.
"*Dash,*" a Pointer.

RACE HORSE—
"*Highflyer.*" (Property of Mr. Tattersall.) Aquatint by F. Jukes.

1790.

RACE HORSE—
"*Pot8os.*" Mezzotint by H. Hodges. Published, March 25, by Boydell. 18¾ × 14½.

Pot8os, so named from the stable-boys' spelling on the corn tin (Potooooooooo), was a chestnut colt sold to Lord Grosvenor in 1777. He was got by Eclipse out of Sportsmistress.

1811.

Death of the Fox. Engraved in line by J. Scott. Open letters (British Museum). Published, April 1, by James Cundee, Ivy Lane; and John Scott. Rosoman Street, Spa Fields. 25½ × 18.

Undated.

RACE HORSE—
"*Jupiter.*" Mezzotint by W. Ward. Published by G. Garrard. 19½ × 14.

T. GOOCH.

Born *circa* 1750. Exhibited at the Royal Academy. Member of the Society of Artists.

Engraved Works.

Life and Death of a Race Horse. Six plates. Ovals. Aquatints by and after T. Gooch. Published, July 30, 1790. Reissued, 1792—*Life and Death of a Race Horse*, half-calf, 1792. (Gilbey sale, 1915, lot 299.) 11 × 9½.

Wild Boar Shooting. Vignette, in line. J. Lanseer, sculpt. Published, Jan. 7, 1805, by W. B. Daniel, London. Plate measurement, 11¼ × 8¼

Foxhounds. Aquatint by Godfrey and Merke. Published, 1808, by Orme.

SIR FRANCIS GRANT, P.R.A.

(1810-1878)

He comes as a surprise to the present writer, who finds that authors of books on sporting pictures practically ignore this artist.

Sir Walter Gilbey does not mention him, and a book on this same subject of Sport in Pictures, published quite recently, which might have filled the breach, barely records his name.

His work is a protest against this neglect.

Sir Francis Grant, in his early period, painted some very important pictures of Meets of Hounds, and, in point of fact, the whole of his reputation at that time was based on these sporting scenes. Eventually, and after 1840, he concentrated upon portraiture.

Born at Kilgraston in Perthshire, he was the fourth son of Francis Grant, and was educated at Harrow. His first exhibit at the Royal Academy was in 1834, when he sent up an equestrian portrait of *Captain Vandeleur*, and *The Melton Hunt Breakfast*. He was made President of the Royal Academy, and was knighted in 1866.

Grant lived a good deal at Melton and was intimately connected with the place. Here he died, at his residence, The Lodge. His remains were offered the ultimate honour, a grave in St. Paul's Cathedral, as is the custom for all Presidents of the Royal Academy, but it was declined by the family, either from personal feeling or in deference to some expressed wish of the dead painter, and he was buried at Melton Mowbray—the final link in the long chain of associations with the town.

I have already expressed my opinion that the mezzotints after Grant, when in the early state, are very fine, and the one which impresses me most particularly is that of *The Melton Hunt Breakfast*, a pleasing picture which contains portraits of Lord Forester —the sportsman with his back to the fire—the Earl of Wilton, Count Matuszevic, Lord Kinnaird, Lord Rokeby, Lord Gardner,

THE MELTON BREAKFAST.

After Sir F. Grant.

Engraved by C. G. Lewis.

Sir Frederick Johnstone, Mr. Lyne Stephens, Mr. Errington, etc. Breakfast is just over, Sir Frederick Johnstone alone doing justice to the last cup of tea. Lord Rokeby is reading the "Herald," Lord Kinnaird writing, while the Count, Lord Wilton, Mr. Massey Stanley and Lord Forester are engaged in what we may presume to be an interesting conversation. Shall it be sport or politics?

It is a temptation to emphasize the connection of Grant with Melton, and to add a brief sketch of cheerful days in that merry centre.

Lord Forester, the good-looking man at the fire, was born in 1801, and was one of the finest, neatest and best riders of his day. Contemporary with Lord Chesterfield, Mr. Biddulph, of Chirk, and Lord Clanricarde, who were all great hunting men, he hunted with them over Sir Thomas Mostyn's, the Duke of Beaufort's and the Duke of Grafton's countries.

But to get back to Leicestershire! In 1830, Lord Forester became Master of the Belvoir and hunted that country in magnificent style for twenty-eight years. In the 'thirties and 'forties there was no lack of good fellows in the field in this shire; they had lots of fine horses, capable grooms to turn them out fit and smart, and also, an item which will make appeal to some people, including, and I am not ashamed to own it, myself, they had good cooks.

So much for my Lord Forester!

Mr. Gilmour, Lord Gardner, Count Bathyani, Lord Rosslyn and the Marquis of Waterford were all well known for their excellent and succulent *cuisine*, and the Old Club had a noted *chef*, who, in 1840, had already formed part and parcel of the establishment for sixteen years. The two principal inns of Melton were the George and the Harborough Arms, and in these inns several of the notables had their private apartments for the hunting season; here again the culinary department was efficiently staffed, and the wines had a special reputation. These remarks apply equally to the Bell Inn at Leicester, which was also a resort for the *élite*.

There was no tendency to any economy in the housekeeping; superabundance seems to have been the order of the day, and "Nimrod" tells a story of a Tweed salmon being removed from the table untasted, and that in the month of March!

Sir Harry Goodricke told the same sporting writer that his and Mr. Holyoake's joint expenses were £1,600 for the hunting season, quite apart from sums disbursed on his stud.

Of course, Melton offered one great advantage to those who could afford it. It was, and still is, possible to hunt from there

six days in the week within easy distance. Sir James Musgrave hunted one hundred and forty-two times in one season, and Lord Gardner one hundred and thirty-eight

When recording the good fellowship and keen ardour for sport of all these long-forgotten peers and squires, one occasionally haps on a fly in the ointment. Look at the Earl of Harrington of that day, whose seat was at Stapleford Park, only four miles from Melton. Here was an astonishing instance of lapse from type, for this peer absolutely set his face against foxhunting, ordered baited traps to be laid in his coverts to catch foxes and hounds and would not allow the Hunt on his property. This is the more astounding to the writer in that he knew the late Earl of that name, who hunted the South Notts and was the keenest of masters and huntsmen, a man who would swim rivers or go over anything to reach his hounds, and who put no limits to his efforts to further hunting in particular, and sport in general. His memory comes back very vividly as he appeared on the polo ground at Hurlingham—what a knowledge he possessed of the game! what a courteous and delightful friend to play with!

Mr. Maher was one of the first flight riders, and he was reputed to know Leicestershire better than any other man. His name occurs to me as the author of "Larking Back to Melton at the Close of the Day," which has been illustrated by Alken.

When the day's hunting was over, he would claim one field in advance, and then defy any rider to catch him before he reached home—and it was seldom enough that he was caught.

It took more than a stone wall 6ft. in height to stop Lord Gardner; he had a good many falls, and always wore a stout velvet cap to protect his head. Expert in the hunting-field as he was however, this was not his only *forte*, for he wrote very presentable verse in the style of the day, his "Ode to Hygeia," published in the "Keepsake," drawing special commendation.

Another rider who hunted in a cap was one Tomline, generally known as Cap-Tomline, and his reputation rested on his wonderful hands, as he made young horses.

And the training of the hunter in his youth brings us to Dick Christian as a matter of course—you will see him in several prints—what a master at his craft he was.

These young horses! One of them rushes at his fences, a second pulls and frets, the third is awkward at opening gates. Here is a variety of character that requires very discretionary discipline. But Dick Christian got most of them right, and Melton knew what a treasure he was.

At the Old Club, with the exception of an occasional frolic, the

evenings were spent in the manner most rational and even sedate. The two drawing-rooms were thrown open after dinner: the one containing all the papers and newest publications of the day, the other being reserved for whist.

There were hunt balls for the ladies even as now. Some of the bloods voted the balls in the adjacent towns *slow*, and held aloof. This reserve gave rise to a pun which said that it must be *all-grass* for their riding, and *all-macks* for their dancing, or it would not suit their book.

We must not forget one character known as the Mad Doctor. He had private means and did not altogether depend upon the fees he recovered from physicking and bleeding, and so he kept two or three horses. His best and most profitable patient would have stood a poor chance of being attended to on a hunting morning, I fear. This doctor, who was always heavily spectacled, and who was not a particularly good rider, tempted Providence as a gentleman jockey, and rode at Croxton Park Races, where he came in last of nine. Was he mad? In any case, he showed great sagacity in treating a certain nobleman whose complaint he had diagnosed as "too much hunting," adding that the patient was absolutely played out. Remedy! A few days' rest for nature to come into her own again, of course. But it was hard to enforce such a remedy at a place like Melton. Still the doctor was not beaten: he just placed a blister on that part of his lordship's *corpus* which came into most intimate contact with the saddle, and thereby ensured the necessary rest!

Grant is still at Melton while we discourse, and in his daily life must have met most of these notabilities, so that in all these diversions from the main point, which is a sketch of the painter's career, we are walking beside him, so to speak, breathing that same sporting atmosphere, giving him a nod by the way and drawing him into the conversation.

In 1837 he exhibited another Meet at the Royal Academy—*The Meet of His Majesty's Staghounds on Ascot Heath*, which was painted for the Earl of Chesterfield; and in 1839 he showed his *Melton Hunt*. Engravings have been made from both these pictures, but we will deal with the Melton Meet. There is a key to this engraving, and as keys usually get lost it is proposed to tell the reader who may own the print something about it.

In the pony phaeton is the Countess of Wilton with her boy, Lord Grey de Wilton. Other aristocrats and other "Nimrods" also present, and not previously mentioned in these few remarks on Melton are Lord Suffield, the Master; Lord Darlington, of Yorkshire fame; Mrs. Villiers, wife of the Hon. Augustus Villiers, who is

also in the picture. Then there is John White, who, fifteen years previously, had been the hero of an episode in connection with Assheton Smith, which is somewhat as follows: In a run, the pace of which had been very severe, he and Smith were the only survivors. They both came down to a high and strong fence, with only one possible place negotiable in it, and this happened to be exactly in the line that Mr. White was taking. Assheton Smith therefore pulled in behind him, allowing him room to get over first, but he did not get over; his horse, rather blown, stuck fast in the "bullfinch."

"Go along," cried Tom Smith. "Can't," replied White. "I'm fast." "Stick in the spurs," shouted Smith, "and do for goodness' sake get out of the way." "If you're in a hurry," replied White, "ride at me and charge me!" This was done, and the friends rolled amicably together into the next field.

Other personages of the picture are Sir Frederick Johnstone, Prince Leichtenstein, Sir David Baird (a first-rate amateur jockey), T. Haycock, William Cook, who must have been a thorn in the master's side, as he is described as "a capital fellow in the field, only he's much too fast for the hounds." Besides these are John Moore, Lord Archibald St. Maur, Messrs. Chapman and Godwin, the Earl of Howth, the Earl of Desart, Mr. Marriott and Mr. King, and last, but not least, Treadwell, the huntsman.

The *venue* of the Meet is close to the Ram's Head cover.

The prints after Grant will live and be some day in demand, but at the moment there is no particular fancy for the early Victorian period in art. Patience and perseverance, however, are essentials to the success of all collections, and patience in this case will meet with its reward sooner or later, as interest grows in that Victorian era which is too close to us now for its merits, artistic or otherwise, to have dawned upon us.

Sir Francis GRANT.

Engraved Works.

1839.

Meeting of H.M. Staghounds on Ascot Heath. Mezzotint by F. Bromley. Published, Jan. 1, by Messrs. Evans. Reissued March. 29½ × 21.

Melton Hunt Breakfast. Mezzotint by C. G. Lewis. Published, Oct., by Messrs. Graves. 28¼ × 18¼.

Sir R. Sutton and the Quorn Hounds. Mezzotint by F. Bromley. Published by Messrs. Graves. 35 × 20.

1840.

The Meet at Melton. Engraved by Humphreys. Published by Graves and Warmisley. 28¼ × 17.

Sir Francis GRANT.—(*Cont.*)

John Chapman, Esq., in his seventy-eighth year, with Puckeridge Hunt in distance. Portraits of Nicholas Parry, Esq., and Dick Simpson, Huntsman. Engraved by C. G. Lewis.

1849.

Henry, 3rd Earl of Harewood, and Hounds. Mezzotint by G. R. Ward. Published, Oct., by T. W. Green. 28 × 23½.

1858.

G. Lane Fox, and Hounds. Mezzotint by T. L. Atkinson. Published, July, by H. Graves and Co. 26 × 20½.

1864.

Nicholas Parry, and Hounds. Mezzotint by T. L. Atkinson. Published, Aug. 5 by H. Graves and Co. 27 × 23.

1865.

Sir W. G. H. Joliffe, Bt., and Hounds. Mezzotint by T. L. Atkinson. Published, June 21, by H. Graves and Co. 23 × 14.

Duke and Duchess of Beaufort, and Hounds. Mezzotint by James Scott. Published, Oct. 7, by Graves and Co. 29 × 23½.

1870.

C. D. Wingfield Digby, and Hounds. Mezzotint by James Faed. Published, July 14, by H. Graves and Co. 28½ × 18¾.

1872.

J. Anstruther Thomson, and Hounds. Mezzotint by T. L. Atkinson. Published, March 15, by H. Graves and Co. 26 × 23½.

1874.

2nd Lord Poltimore, and Hounds. Mezzotint by T. L. Atkinson. Published, May 8, by H. Graves and Co. 28½ × 21.

1876.

Lord and Lady Coventry, and Hounds. Mezzotint by T. L. Atkinson. Published, Jan. 19, by H. Graves and Co. 28½ × 21.

Undated.

Shooting Party at Ranton Abbey. Engraved by W. H. Simmons. Published by H. Graves and Co. 28½ × 19.

Lord Lichfield's Shooting Party.

Sir Tatton Sykes. Mezzotint by F. Raphael Ward. 27⅝ × 18⅛.

Harry HALL.

Equine painter, well known at Newmarket. (*fl.* 1850-1868.)

Engraved Works.

RACE HORSES BY H. HALL (painted in each case with jockey)—

"*Voltigeur.*" Derby Winner, 1850. 26½ × 20.
"*Canezou.*"
"*Teddington.*"
"*Rataplan.*"
"*Nancy.*" Engraved by C. Hunt. 26 × 19½.
"*Daniel O'Rourke.*"

Harry HALL.—(*Cont.*)

"*West Australian.*"
"*Andover.*"
"*Ellington.*" Derby Winner, 1856. Engraved by Harris. Published, Sept. 1, 1856 30 × 24.
"*Stockwell.*"
"*Irish Birdcatcher.*"
"*Blink Bonny.*"
"*Beadsman.*"
"*Gladiateur.*"
"*Iroquois.*" Engraved by Hester. 26 × 19½.
"*Knight of St. George.*" Engraved by J. Harris and W. Summers. 26½ × 19.
"*Musjid.*" Engraved by Harris. 26 × 18¾.
"*Newminster.*"
"*Blue Bonnet.*" Aquatint by C. Hunt. 16¾ × 12½.
"*Nutwith.*" 16 × 12.
"*The Colonel.*" A Steeplechaser.
"*Emblem.*"
"*Emblematic.*"

Aquatints mostly by J. Harris. Size, approximately 26 × 19, except where otherwise stated.

RACE HORSES BY H. HALL (in each case painted in stable)—

"*Bend Or.*"
"*Sir Bevis.*"
"*Silvio.*"
"*Kisber.*"
"*Galopin.*"
"*Apology.*"
"*Prince Charlie.*"
"*Doncaster.*"
"*Cremorne.*"
"*Mortimer.*"
"*Hannah.*"
"*Favonius.*"
"*Pretender.*"
"*Formosa.*"
"*Blue Gown.*" Derby Winner, 1868. 19¼ × 14½.
"*Achievement.*"
"*Hermit.*" Derby Winner, 1867. Engraved by W. Summers. 19¾ × 15.
"*Lord Lyon.*" Derby Winner, 1866; 2,000 Guineas, etc. Engraved by W. Summers. 19¼ × 14½.
"*Blair Athol.*" Derby Winner, 1864. 20 × 15.
"*Lord Clifden.*" Winner of the St. Leger, 1863.
"*Macaroni.*"
"*Thormanby.*" Derby Winner, 1860. Engraved by J. Harris. 20 × 15.
"*St. Albans.*"
"*Surplice.*" Derby Winner, 1848. Engraved by C Hunt. 20¼ × 15½.
"*Flying Dutchman.*"
"*Melbourne.*"
"*Isonomy.*"
"*Jongleur.*"
"*Bacchus.*"
"*Chanticleer.*"
"*Van Tromp.*" Engraved by C. N. Smith. 19¼ × 14½.
"*Kettledrum.*"

Aquatints mostly by J. Harris. Size, unless otherwise stated, approximately 20 × 15.

The Great Match, 1851. Flying Dutchman and Voltigeur, with portraits of owners, trainers, etc.

Harry HALL.—(*Cont.*)

Drawn Blank. Published, Nov., 1853, by Baily. Engraved by Huffam. 26½ × 19½.

Merry Beaglers. With portraits—Rev. P. J. Honeywood, Rector of Marks Hall, Essex; H. Phelips, of Buggins Park; and Tom Pitt, huntsman. Engraved by J. Harris, 1848. Published by J. Watson.

Charles HANCOCK.

Born *circa* 1795, died *circa* 1865. Between the years 1835 and 1843 he shared with F. J. Herring the distinction of being the fashionable painter of Winning Horses on the Turf.

Engraved Works.

1833.

"*Fox Hound.*" Drawn o n stone by T. Fairland. Open letters, with word "*Bloodhound.*" "Proof." Published, Nov. 1, by Harding and King, 24, Cornhill. A pair. 8½ × 7.

1835.

RACE HORSE—

"*Mundig.*" Winner of the Derby, 1835. Published, Sept., by R. Ackermann. 17 × 12½.

1836.

RACE HORSES—

"*Queen of Trumps.*" Winner of the Oaks and St. Leger, 1835. Aquatint by E. Duncan. Published by R. Ackermann. 17 × 12½.

"*Glencoe.*" Winner of the Royal Cup, Ascot, 1835. Aquatint by E. Duncan. Published by R. Ackermann. 16½ × 12.

"*Bay Middleton.*" Winner of the Derby, 1836. Aquatint by E. Duncan. Published by R. Ackermann. 16½ × 12.

"*Elis.*" Winner of the St. Leger, 1836. Aquatint by E. Duncan. Published, *circa* 1836, by R. Ackermann. 17 × 12½.

1837 (*circa*).

RACE HORSE—

"*Mango.*" Winner of the St. Leger, 1837. Aquatint by E. Duncan. 16½ × 13.

1838.

RACE HORSES—

"*Amato.*" Winner of the Derby, 1838. Aquatint by E. Duncan. Published, *circa* 1838, by Ackermann. 17 × 12½.

"*Don John.*" Winner of the St. Leger, 1838. Aquatint by E. Duncan. Published by Ackermann. 16½ × 12.

1839.

RACE HORSES—

"*Bloomsbury.*" Winner of the Derby, 1839. Published, *circa* 1839, by Ackermann. 17. × 12½.

"*Deception.*" Winner of the Oaks, 1839. Jockey up Aquatint by E. Duncan. Published, *circa* 1839, by Ackermann. 19½ × 15.

"*Charles XII.*" Winner of the St. Leger, 1839. Aquatint by J. Harris. Published, 1839, by Ackermann. 16½ × 12½.

1840.

RACE HORSE—

"*Launcelot.*" Winner of the St. Leger, 1840. Aquatint by Duncan. Published, *circa* 1840, by Ackermann. 17 × 12½.

"*Stag Hunting.*" Engraved by Guest and Harris, 26 × 19.

Charles HANCOCK.—(*Cont.*)

1841.

RACE HORSE—

"*Satirist.*" Winner of the St. Leger, 1841. Aquatint by J. Harris. Published, *circa* 1841, by Ackermann. 17 × 12½.

Richard Tattersall. 1785-1859. Mezzotint by W. Giller. Published by R. Ackermann. 11 × 9.

1842.

RACE HORSES—

"*Attila.*" Winner of the Derby, 1842. Aquatint by J. Harris. Published, *circa* 1842, by Ackermann.

"*Blue Bonnet.*" Winner of the St. Leger, 1842. Aquatint by J. Harris. Published, *circa* 1842, by Ackermann. 17 × 12½.

1843.

George Baker, of Elenore Hall, Co. Durham, on his Favourite Mare. Mezzotint by W. Giller. Published, *circa* 1843, by Ackermann, 191, Regent Street. Early state before the publication line. 21 × 18 (16 × 14 subject).

RACE HORSES—

"*Nutwith.*" Winner of the St. Leger, 1843. Aquatint by J. Harris. Published *circa* 1843.

"*Cotherstone.*" Winner of the Derby, 1843. Aquatint by E. Duncan. Published *circa* 1843.

1844.

"*Faugh a Ballagh.*" Winner of the St. Leger Stakes, 1844. Aquatint by J. Harris. Published, Nov. 1, by R. Ackermann, 191, Regent Street. 16½ × 12½.

Undated.

Lord Middleton—his Spaniels and Pony. Engraved by W. Giller. Sold by C. Hancock at Messrs. Tattersall's, Grosvenor Place; and by Hodgson, Boys and Graves, Pall Mall; and Rudolph Ackermann, Regent Street.

HUNTING TALLY-HO!—

Fox Breaking Covert. Engraved by Beckwith and Duncan. Published by R. Ackermann. 15 × 10¾.

G. HAVELL.

(The Havells carried on business in the house at Newman Street which subsequently became Leigh's Academy of Art.)

Coach. "Blenheim" leaving the Star Hotel, Oxford. By F. J. Havell, 1831 (Gabriel Collection). Published, Jan 1, 1834, by G Havell, Jarnton Oxford. Dedicated by permission to the Honorary Members of the original Benevolent Whip Club by their obliged and humble servant, George Havell. Published, Jan. 1, 1831, by George Havell, Jarnton near Oxford. 19 × 11⅝.

Robert HAVELL.

(Ex-R. A., Chapel Street, Fitzroy Square).

(R. Havell, son of Daniel, worked at a house in Oxford Street called the Zoological Gallery. In 1828, Robert the younger dissolved partnership and went to U.S.A.—"Dict. Nat. Biog.")

Engraved Works.

Snipe and Wild Duck Shooting near Cowley. Aquatints published in 1824 by Dean and Co. 8¼ × 12.

Robert HAVELL.—(*Cont.*)

Pheasant Shooting—Black Park near Uxbridge. By and after R. Havell. 8½ × 12.

Partridge Shooting near Windsor. By and after R. Havell. Published by Dean and Co., *c.* 1830. Modern reprints of the above exist. 8½ × 12.

Reading Telegraph Coaches meeting near Salt Hill. London, published, June 1, 1835, by R. Havell, Zoological Gallery, 77, Oxford Street. Aquatint by R. Havell. 19¾ × 12⅜.

London Mail and Stage Coach by an old English Wayside Inn. Aquatint by R. Havell. Published, Jan. 1, 1819, by R. Havell. 13¾ × 8¾.

The Reading Coaches. London, published, Sept. 1, 1821, by R. Havell. 13¾ × 8¾.

Paris Diligence and Cabriolet. Aquatint by R. Havell, 1825. Companion print to London Mail and Stage Coach. 13¾ × 8¾.

Oxford and Opposition Coaches entering London at Hyde Park Corner. Folio size. Aquatint by R. Havell, 1824.

William HEATH.

(1795-1840.) Known chiefly as a designer and etcher of military subjects.

Engraved Works.

Pack in Full Cry. Published by R. Ackermann, at his Eclipse Sporting Gallery, 191, Regent Street. 19 × 13.

Chance, the Fireman's Dog. Drawn and lithographed by W. Heath. Published by R. Ackermann, at his Eclipse Sporting Gallery, 191, Regent Street. 9¾ × 7¾.

Grouse Shooting.
Otter Hunting.
Salmon Fishing.
Deer Shooting.

Four plates. Lithographs by W. Heath. Published by R. Ackermann, at his Eclipse Sporting Gallery, 191, Regent Street. 12½ × 8¾.

Angling Reminiscences (Jack, Trout, Perch, Roach and Barbel Fishing). Five lithographs by Heath. Published by Baily, 11½ × 9. (Value £40.)

CHARLES COOPER HENDERSON

(1803-1877)

Son of John Henderson, of the Abbey House, Chertsey, Surrey, and grandson of George Keate, the well-known man of letters. Charles had his first instruction in drawing from the painter Samuel Prout, and showed marked ability while still a child. Educated at Winchester, he completed his studies by a tour abroad, and turned to good account the knowledge of French horses, coaching accessories, etc., that he acquired during his travels. He married the daughter of Charles By, against the wishes of his father, and, in consequence, was disinherited. Now he had to depend upon his own exertions to earn a living, and although he had qualified for the Bar, he preferred to trust to his brush and became a painter, residing chiefly in London. The death of his mother eventually relieved him from any pressing necessity, for he came into a fortune under her will.

Incidents of the road and coaching were the special predilection of this painter, and many of these works were engraved. Henderson exhibited twice at the Royal Academy; in 1840 he sent in his *Edinburgh and Glasgow Mails Parting Company*, and eight years later, *The Diligence of* 1830.

Some of his work finds a place in the sporting publications of his time, and is worthy of special mention, as representing contemporary sporting and coaching subjects. Amongst these, *Over the Downs*, a pair of posthorses in a storm, is very well depicted, and full of spirit. *The Berkeley Hunt* is an instance of departure from his usual choice of subject. This was engraved by Richard Parr for the "Sporting Review."

In 1850 Henderson left London and took up his abode at Lower Halliford on the Thames, and from this date he practically renounced painting, only producing a few casual and almost amateur pictures. It was not that his hand had lost its skill, but that he could afford to please himself. He was buried at Kensal Green, August, 1877.

John Henderson, his brother, was a great collector of works of art, the major part of which he bequeathed to the nation.

Charles Cooper HENDERSON.

Engraved Works.

1837.

Taglioni.
Windsor Coach at Full Speed. Aquatints by J. Harris. London, published, Oct. 1, by R. Ackermann, at his Eclipse Sporting Gallery, 191, Regent Street. 18 × 12. (Value £60.) Original issues printed on Whatman Turkey Mill paper.

Changing Horses at the Bull.
Halfway (*Leeds Coach*).
The Opposition Coaches.
French Diligence. Set of four. London, published, Oct. 1, by R. Ackermann, at his Eclipse Sporting Gallery, 191, Regent Street. 14¼ × 9¾.

FORES' COACHING RECOLLECTIONS—

1. *Changing Horses.* From a picture in the possession of Lord Macdonald. Engraved by J. Harris. Published, Jan. 1, 1842, by Fores, 41, Piccadilly. 26⅞ × 17¾.
2. *All Right.* From a picture in the possession of C. C. Henderson, Esq. Engraved by J. Harris. Published, Jan. 1, 1842. 26⅞ × 18.
3. *Pulling Up to Unskid.* From a picture in the possession of Lord Macdonald. Engraved by J. Harris. Published, Jan. 2, 1843, by Fores, 41, Piccadilly. 26⅝ × 17⅞.
4. *Waking Up.* From a picture in the possession of Lord Macdonald. Engraved by G. Hunt. Published, Jan. 2, 1843, by Fores, 41, Piccadilly. 26⅝ × 17⅞.
5. *The Olden Time.* From a picture in the possession of the publishers. Engraved by J. Harris. London, published, Oct. 21, 1846, by Fores, 41, Piccadilly. 26⅞ × 18.
6. *The Night Team. The Brighton Mail.* From a picture in the possession of the publishers. Engraved by B. Papprill. Published, Nov. 1, by Fores, 41, Piccadilly. 26⅝ × 17⅞.
7. *A Hunting Morning.* Engraved by E. Hester and P. Ramage. No date. 26⅝ × 17⅞.

These seven prints form the series Fores' Coaching Recollections. Of the first five, early proofs were done on Whatman paper. *The Night Team* was never published in this form.

1839.

Returning from Ascot Races. Aquatint by E. Duncan. Published, Sept. 16, by R. Ackermann, 191, Regent Street. 32 × 14½.

Turnpike Gate. Aquatint by Harris. Published, March 1, 1839, by Ackermann. Folio size.

1842.

FOUR ROAD SCENES—

Going to a Fair.
Hunters and Hacks.
Cart Horses. Engraved by J. Harris. Published by Fores. 23¾ × 9.
On the Road to Gretna (Postchaise and Four). 17½ × 11.

SKETCHES—

Across Country (Hunting Scene), and others. Engraved by George Hunt. Published, Nov. 6, by J. Moore. 17½ × 11¾.

Charles Cooper HENDERSON.—(*Cont.*)

1843.

Mail at the Turnpike Gate. Aquatint. Published by R. Ackermann, 191, Regent Street. 20½ × 14½.

1843, 1845, 1848.

FORES' COACHING INCIDENTS—
Knee Deep. 1843, date of publication. Six plates. Aquatints by J. Harris. Published by Fores.
Stuck Fast. 1843, date of publication.
Flooded. 1845, date of publication.
The Road versus Rail. 1845, date of publication.
In Time for the Coach. 1848, Jan. 10, date of publication.
Late for the Mail. 1848, Jan. 10, date of publication.

1847.

FORES' SPORTING TRAPS—
Going to the Moors. Engraved by J. Harris. Two plates. Published by Fores. 26¾ × 17½.
Going to Cover.

Undated.

Changing Horses. Lithographed by Hullmandel. 14½ × 11.

The Age. Sketch from Castle Square, Brighton. Lithographed by M. Gauci. Printed by Engelmann. Published by S. W. Fores. 19 × 11.

Going to Cover. One plate. 22½ × 16¾.

English Post Boys. Pair. Published by R. Ackermann. 15 × 10¾.
French Postilions.

ROAD SCRAPINGS—
Sketches of Travel. Six at Home. Six Abroad. Twelve plates in Aquatint. Published by Fores. 12 × 8.

The Park. "'Twas Post- meridianhalf-past four." Lithograph with portraits of Charles Cooper Henderson, Fitzroy Stanhope, Colonel Bridges, etc. Published by Fores.

JOHN F. HERRING

(1795-1865)

HERRING and race-horses!

When writing of prints after this artist, horses—race-horses—suggest themselves as the natural complement to the painter; a combination it would be difficult to avoid.

A biographer of this artist can find no greater tribute to his subject than to say: "On the turf, particularly, the talent and conduct of Mr. Herring have gradually gained for him a position almost as official as that which Mr. Clarke holds in the chair, or Mr. Weatherby over the match-book."

Many of his pictures, apart from those of race-horses, may meet with approval as fine works of art, but a glance through our catalogue, together with the appreciation of prints personally seen, brings the writer to the conclusion that in this particular genre there is the merit of quality as well as of quantity.

Even in a brief sketch such as this, we note the associations which emphasize this predilection throughout the career of the painter—Doncaster and the great St. Leger; a three years' sojourn at Fullbourn, near Newmarket. Here he grew in knowledge and in love of the horse; environment and habit stimulated his daily perceptions, and racing patrons employed him; his judgment was admitted to be of consequence.

Redgrave, in his "Dictionary of Artists," informs us that John Frederick Herring was the son of American parents.

Turning for further information to the "Dictionary of National Biography" we are told that his parents were Dutch, but that he himself was an American.

Far be it from us to dispute the somewhat complex proposition of national status. As the reader is probably without bias, he will be able to form an opinion for himself, after perusal of a few details of a genealogical description, which the writer confesses he finds somewhat involved.

One Benjamin Herring, date and place of birth not recorded,

married, in 1734, Windelina Van Gorcum, a Dutch girl. Their son, Jan Frederick Herring, was born at Curacoa in 1742. Twenty-five years later, he in turn married, in New York, Lucretia Vandeurson, and a son was born to them there, who was named after his grandfather Benjamin. The daughter of Thomas Howard, of Wimborne, Dorset, married this Benjamin, and the baby who first saw the light at Blackfriars in Surrey, on August 12th, 1795, is the subject of our memoir.

The only art education John Frederick ever received was a short but productive period in the studio of Abraham Cooper, R.A.; he contributed a certain amount of technique, all the rest came naturally to a youth who was equally adroit with pencil or whip. His father followed the occupation of a fringe maker in Newgate Street, and here, as a boy, the artist watched the arrival and departure of the various coaches. These sights must have excited his youthful curiosity, the while his enthusiasm grew, and this rapt attention and ardour proved the foundation of a profitable and pleasurable pastime in later years, when he drove a coach himself.

There is some speculation as to the date of his first race-horses; some vagueness as to the name. The Druid gives Smolensko as the horse thus distinguished. Well, he painted Smolensko, when he was at the stud for Mr. Christopher Wilson, towards the year 1816 or 1817, or even later. This horse, it will be remembered, won the Derby for Sir Charles Bunbury in 1813. It appears much more likely that Filho da Puta, the winner of the St. Leger of 1815, which is included in the St. Leger Series of prints, in racing trim, jockey and all, was his first serious attempt.

In the writer's estimation, the first series of the St. Leger winners contain the very best of Herring prints. One man's predilections are apt to be dubbed prejudices by a second! There is, however, a quite plausible reason for this superiority. They were engraved by Sutherland, a more competent aquatinter and colourist than his successors who handled these race-horses—Charles Hunt, Reeve, and their compeers—although it is not my intention to cavil at their powers.

The Minerva Head stamp, the object of which was to distinguish copies subscribed for, from those bought in single numbers, and which has often been considered a badge of the most authentic respectability, is not found on the earliest Sutherland plates, those published by Messrs. Sheardown, for it was only used after the purchase of the plates by Messrs. Fuller.

The portrait of the jockey who appears on these horses is occasionally that of the jockey who actually rode in the race,

but it is also frequently that of William Terry, who was Herring's servant for seventeen years, and who seems to have been quite useful and adaptable as a model.

Bill Scott, I believe, figures on most of the St. Leger winners that he rode, and it must be remembered that he was nine times first in this great race. In 1821 he won on Jack Spigot, the property of Mr. T. O. Powlett; in 1825 we find him on Mr. Watts' Memnon; in 1828 on Mr. Petre's The Colonel (who ran a dead-heat for the Derby with Cadland). Let me note here that the Pollard print of this horse is both rare and very attractive.

But to return to Bill Scott! In 1829 he won on Mr. Petre's Rowton; 1838 saw him the winner again for Lord Chesterfield with Don John; in 1839 with Major Yarburgh's Charles XII. (after a dead-heat with Euclid). In 1840 Launcelot, the property of Lord Westminster, came in first with Scott up; in 1841, for the same owner, he won again on Satirist; while in 1846 he is on his own horse, Sir Tatton Sykes.

Something of a record! It will be long before any other jockey matches this triumph of nine St. Legers.

Messrs. Baily, of Cornhill, were the last publishers of Herring race-horses. I have by me one of their advertisements of 1844. It reads:

"'Baily's Series of Winners'

"Under the above title Messrs. A. H. Baily & Co. have commenced a Series of Portraits of the Derby, Oaks, and Leger Winners, and of other Horses celebrated for their performances. For this purpose theyhave engaged the talentsof Mr. J. F. Herring, Senior, so well-known as the celebrated horse-painter. The likeness and execution of each is acknowledged to be perfection."

These prints were published at £1 1s. each.

The panegyric which appears in the "Era" of 1844, on the print of Beeswing, is very apt, and it is interesting to have a contemporary criticism. I quote a few lines:

"All the well-known points of this model of a mare are accurately presented, and her splendid rich bay delineated to perfection; her quarters are accurately *pourtrayed* (*sic*), and she is placed (*that grand difficulty*) *naturally, and therefore gracefully, on her legs.*"

The italics are mine, and put to emphasize my point. This

reviewer of the "Era" was a critic of discernment! Here lies the whole difference between a horse depicted as alive, and a child's toy, rocking-horse type, devoid of life.

The reader who takes more than a cursory interest in these prints of race-horses will, on looking at the catalogue, wonder why none exist of the Derby winners of 1847 and 1848. This query is soon answered. I find that during the course of these two years Herring suffered from a somewhat severe illness.

Prints, other than the horse portraits mentioned, attract me very little. The sets of racing, chasing and hunting are much too large, and correspondingly too stiff; bringing us into that early Victorian period when, in spite of first-rate sport, surroundings and dress seem inartistic, and Herring, to my mind, is apt to accentuate this point. The technique of the process, too, and the quality of the colour leave much to be desired. In point of fact it is hard to discriminate between lithograph and aquatint, unless indeed it be written on the plates, so flat are some of the aquatints.

But my condemnation of the much descried early Victorian times is by no means absolute, and even in this book I have expressed great appreciation of the few good mezzotints after Sir Francis Grant and Ferneley, which are more or less contemporary with these Herring prints. The impression they leave is quite otherwise.

The grouping of some of these Herring prints, which include horses, is excellent, and possibly the original pictures are better than the engravings. Our artist must have bestowed much thought and ingenuity on the arrangement of the four large racing scenes engraved by Harris, where he depicts for us an accurate presentment of saddling before some big race; jockeys in their correct colours are receiving their final instructions, meantime thoroughbreds, quiescent or lashing out playfully, are having the sheet whisked off them.

A False Start.—No easy proceeding to place a realistic picture of this on canvas.

The Run In.—Blue stripes coming up, stride by stride, on the outside. Red stripes still pulling hard—he can't get through! Blue and Yellow-Cap making his run too soon, and so on.

Returning to Weigh.—Such a natural picture. The first three may be picked out; then we see the trainers and stable-boys; the latter bearing sheets and hastening to their charges, bottle in hand.

With so much to say about the prints we are forgetting the painter, and in this instance there is a certain amount of

biographical detail, culled, for the most part, from memoirs in the "Sporting Magazine," or the "New Sporting Magazine."

The circumstances which determined the removal from Newgate Street to Doncaster of young Herring are not identical in these records. The stories told in the "New Sporting Magazine," of his early life, have an air of romance about them, although avowedly recounted by a friend. The lad falls in love, and the father takes a journey to Holland, a journey arranged by the kindly gods we will say, for they favour the young lover. Before the stern parent's return, the boy, who knows that he will not obtain the parental sanction to an early marriage, takes the situation into his own hands and elopes with the lady fair. All places under the sun are at their disposition, and they choose by means of a gazetteer into which they insert a paper-knife. "We will go where the blade points."

Doncaster is indicated by the blade of fate, and to Doncaster they go in 1814, and contrive to be married in 1815.

The biographer of the "Sporting Magazine" of 1848 ignores this pretty story, and merely relates that young Herring desired to settle in some locality where he could command a fair market for his labour, and that he selected Doncaster, as the Royal Leeds Union Coach with Doncaster painted on its door passed his father's house in Newgate Street every morning. It should bear him to adventure and fortune, this young fatalist! He arrived for the races, and saw the Duke of Hamilton's William win the St. Leger.

The silken coats of the horses, the satin jackets of the jockeys, the green background, and the merry crowd, touched a chord in the imagination of young Herring, which seems to have reverberated for many a day. He became "turf struck," and determined to try his hand at the reproduction of the scenes which had impressed him, but his present necessity was to fill his pockets to support himself, and, shortly, his wife as well. Painting race-horses was all very well, but the money was prospective, not actual, and the old town must be searched for some other means of livelihood.

In his wanderings he passed a coachmaker's painting shop, and saw an individual trying to paint, with awkward fingers and little science, an equestrian portrait of the Duke of Wellington on the boot of a coach. (Another version has it that it was a white horse, symbol to denote that the coach ran to the White Horse in Fetter Lane). However, it may have been, the painter was wrestling in a disturbed way with the proportions of the horse.

This was more than Herring could bear; his fingers itched to

do it himself, and he offered to help, a proposal which was gladly accepted. The outline was soon drawn in, and the colouring attempted, and then the master of the establishment came along, to be astounded at the quality of the work of this strange young man. After a short conversation, Herring was employed to paint the insignia of the Royal Forester on another coach. This decoration of coaches brought him into touch with a proprietor in the trade, a Mr. Wood, and Herring soon begged leave to drive a coach himself. A test of his driving was decided in his favour, and he was permitted to enter the profession as driver of the Wakefield and Lincoln Coach, the Nelson.

On this road he drove for two years, and was later transferred to the Doncaster and Halifax Coach, and then it was that his power as an artist began to impress the public, and particularly the racing population. This double life of artist-coachman continued for some time, and he drove the Highflier, the property of Mr. George Clarke, of Barnby Moor, all through one severe winter.

But the rival claims of brush and whip became too persistent. To excel, he must abandon one or the other, and he determined to concentrate all his time and skill on painting.

Sporting patrons were numerous, and his fame passed from one to the other, as they insisted that he, and no other, should paint their horses and hounds. Mr. Christopher Wilson has been already mentioned. The Hon. E. Petre employed him to paint eight hunters at Stapleton Park. Sir Bellingham Graham, of the Hall, Norton Conyers, requested the portraits of four hunters and seventeen foxhounds. From now on his name as an animal painter was established, although it was not the portrayal of hunter and hound which raised him to the pinnacle of fame. Rather was it the race-horse—the British race-horse. This was his enthusiasm of those first days in Doncaster materialized; this was that impression of motion, disciplined and directed; this was the domination of the turf translated into terms of paint and pencil.

About the end of 1831 Herring must have left Doncaster, for both pictures of Spaniel and Chorister, respective winners of the Derby and St. Leger of that year, were painted here.

Thence he went to Fullbourn, in close proximity to Newmarket, and three years in that place meant much to a fashionable painter of race-horses—new patrons and new blood.

Camberwell seems to have been his next home, but his declining years were passed at Meopham Park, near Tunbridge Wells, where he died. In 1815 he had married Anne Harris, by whom he had three sons and three daughters. Two of his sons wielded the

brush: Charles, who was born in 1828, assisted his father in many of his later pictures; and Benjamin, two years younger, was fairly well known as a painter of some sporting subjects. This accounts for the "Senior" which is always affixed to contemporary advertisements of the works of J. F. Herring. There seem to be few, if any, engravings after the paintings of Herring's sons. Another Ben Herring, the brother of J. F. Herring, born in 1806, died in 1830, too young to have made a name, was also a moderate painter of sporting subjects.

John F. HERRING.

Engraved Works.

WINNING HORSES OF THE GREAT ST. LEGER STAKES, 1815-1824. First Series. Published by Sheardown and Son, Doncaster, in wrapper with pedigrees—

1815.	*Filho da Puta.*	16½ × 12¼.	Aquatint by T. Sutherland
1816.	*The Duchess.*	16½ × 11⅛.	,, ,, ,, ,,
1817.	*Ebor.*	16½ × 14.	,, ,, ,, ,,
1818.	*Reveller.*	16½ × 12½.	,, ,, ,, ,,
1819.	*Antonio.*	16¾ × 12¼.	,, ,, ,, ,,
1820.	*St. Patrick.*	16⅜ × 12⅜.	,, ,, ,, ,,
1821.	*Jack Spigot.*	16½ × 12¼.	,, ,, ,, ,,
1822.	*Theodore.*	17 × 12¼.	,, ,, ,, ,,
1823.	*Barefoot.*	16¼ × 12¼.	,, ,, ,, ,,
1824.	*Jerry* (with portrait of B. Smith, the jockey).	16½ × 12¾.	,, ,, ,, ,,

Three Winners Added Later—

1825.	*Memnon.*	16½ × 12½.	,, ,, ,, ,,
1826.	*Tarrare.**	16 × 12.	Aquatint by T. Sutherland after Dolby (*sic*). D. Dalby.
1827.	Matilda.	16½ × 12½.	Engraved by R. G. Reeve.

The portraits of the St. Leger Winners, and of the Derby Winners, were reissued in book form as under:

Herring (John Frederick)—Portraits of the Winning Horses of the Great St. Leger Stakes at Doncaster from the year 1815 to the present year (1843). A Series of 36 Portraits in aquatint with their jockeys. Large folio. Published by S. and J. Fuller.

Although the title only mentions the St. Leger winners, the book is really composed of twenty-nine St. Leger winners and seventeen of the Derby. (Value £450.)

This issue includes the first and second series of the St. Leger winners, with

* An aquatint of Tarrare after J. F. Herring was made by R. G. Reeve, 17 × 12¾, and published by Messrs. Fuller, but this is quite a different plate. The Dalby portrait generally occurs in the very few sets of the first series that turn up.

Sheardown's plates were taken over by Messrs. S. J. Fuller, who published them and continued the series. Minerva's head was stamped by Fuller on subscribers' copies. Prints were issued by Fuller in colour, 15s.; plain, 7s. 6d. each

A first book edition appeared under the following title: "Herring (J. F.) Portraits of the Winning Horses of the Great St. Leger Stakes, at Doncaster, 1815-1824 (1827), inclusive, 13 large coloured Aquatints by Sutherland after Herring (12), and Dalby (1), folio, Doncaster, 1827."

N.B.—The title gives the dates as 1815-1824, but the plates and letterpress include the years to 1827.

John F. HERRING.—(*Cont.*)

the additional winners added to the end of each list; it also comprises the seventeen Derby winners.

The portraits of the race-horses are for the most part after Herring, following the title, but as they had been painted and engraved by other artists, the publisher, while making up the lists for the volume, did not invariably insert the Herring portrait.

It should be noted that the Sheardown publications of horses have a proof state—"proof" being inserted in the inscription space.

According to the catalogue of Mr. J. B. Muir on the engraved works of J. F. Herring, Senior, published in 1893, the only race-horse prints, which, in most instances, have definite states, are those published by Messrs. Fuller.

These states are as follows:

1st. published state.—India proofs, with letters in black.

2nd published state.—Proofs in black, on hand-made Whatman or other good paper, with letters.

3rd published state.—India proofs, with letters, coloured.

4th published state.—Coloured, on Whatman hand-made paper, the date in the watermark being of the previous or same year as publication.

WINNERS OF THE GREAT ST. LEGER, 1828-1837. Second Series. Published by S. and J. Fuller at 34, Rathbone Place—

1828. "*The Colonel.*" Aquatint by R. G. Reeve. Published by Messrs. Fuller; and at J. F. Herring's, Doncaster (Jan. 15, 1829). 16 × 12.

1829. "*Rowton.*" Aquatint by R. G. Reeve. Published, Dec. 21, 1829, by Messrs. Fuller. 16½ × 12.

1830. "Birmingham." Aquatint by R. G. Reeve. Published, March 21, 1831, by Messrs. Fuller. 16½ × 12.

1831. "*Chorister.*" Aquatint by C. Hunt. Published, Feb. 14, 1832, by Messrs. Fuller; and by Herring. 20 × 11¾.

1832. "*Margrave.*" Aquatint by C. Hunt. Published, Feb. 21, 1833, by Messrs. Fuller; and by J. F. Herring, Newmarket. 16¾ × 12⅝.

1833. "*Rockingham.*" Aquatint by C. Hunt. Published, Dec. 2, 1833, by Messrs. Fuller; and by J. F. Herring, Newmarket. 16¾ × 12⅝.

1834. "*Touchstone.*" Aquatint by R. W. Smart and C. Hunt. Published, Dec., 1834, by Messrs. Fuller. 16 × 12.

1835. "*The Queen of Trumps.*" Aquatint by C. Hunt. Published, Nov 20, 1835, by Messrs. Fuller. 16⅝ × 12.

1836. "*Elis.*" Aquatint by C. Hunt. Published, 1836, by Messrs. Fuller. 16½ × 12⅝.

1837. "*Mango.*" Aquatint by C. Hunt. Published, Nov., 1837, by Messrs. Fuller. 16¾ × 12⅝.

Additional portraits of St. Leger Winners were added to foregoing lists—

1838. "*Don John.*" Aquatint by C. Hunt. Published, Nov., 1838, by S and J Fuller, 34, Rathbone Place. 17 × 12⅝.

1839. "*Charles XII.*" Aquatint by C. Hunt. Published by A. H. and C. E. Baily, Cornhill. 20⅛ × 15½.

1840. "*Launcelot.*" Aquatint by C. Hunt. Published, Nov. 1, 1840, by S. and J. Fuller. 16⅝ × 12½.

1841. "*Satirist.*" (Not after Herring.)

1842. "*Blue Bonnet.*" (Not after Herring.)

1843. "*Nutwith.*" Aquatint by C. Hunt. Published by A. H. and C. E. Baily, Cornhill; and by Gambart et Junin, *déposé*. Coloured by C. Simpson. 20½ × 15.

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DERBY WINNERS—

1827. "*Mameluke.*" Aquatint by R G. Reeve. Published, Sept. 18, 1827, by S. and J. Fuller, Rathbone Place; and by J. F. Herring, Doncaster. 17 × 12½.

1828. "*Cadland.*" Aquatint by R. G. Reeve. Published, July 15, 1828, by Messrs. Fuller; and by Herring. 17½ × 12¾.

1829. "*Frederick.*" Aquatint by R. G. Reeve. Published, Sept 14, 1829, by S. and J. Fuller. 17¾ × 12⅞.

1830. "*Priam.*" Aquatint by R. G. Reeve. Published, Sept., 1830, by Fuller; and by Herring. 17 × 12¾.

1831. "*Spaniel.*" Aquatint by C. Hunt. Published, Aug. 15, 1831, by Messrs. Fuller. 17 × 12½.

1832. "*St. Giles.*" Aquatint by C. Hunt. Published, Aug., 1832, by Fuller; and by J. F. Herring, Newmarket. 16 × 12⅝.

1833. "*Dangerous.*" Aquatint by C. Hunt. Published, Aug. 25, 1833, by Fuller; and by Herring, Newmarket. 16½ × 12½.

1834. "*Plenipotentiary.*" Aquatint by Smart and Hunt. Published by Fuller; and by Herring, Newmarket (Aug. 12, 1834). 16⅞ × 12⅝.

1835. "*Mundig.*" Aquatint by C. Hunt. Published, 1835, by S. and J. Fuller. 16½ × 12½.

1836. "*Bay Middleton.*" Aquatint by C. Hunt. Published, July 1, 1836, by S. and J. Fuller. 16½ × 12½.

1837. "*Phosphorus.*" Aquatint by C. Hunt. Published, July, 1837, by S. and J. Fuller. 16⅝ × 12⅝.

1838. "*Amato.*" Aquatint by C. Hunt. Published, July, 1838, by S. and J. Fuller. 16¾ × 12½.

1839. "*Bloomsbury.*" Aquatint by C. Hunt. Published, June, 1839, by S. and J. Fuller. 16⅞ × 12⅝.

1840. "*Little Wonder.*" Aquatint by C. Hunt. Published, 1840, by S. and J. Fuller. 16½ × 12¼.

1841. "*Coronation.*" Aquatint by C. Hunt. Published, July, 1841, by S. and J. Fuller. 16⅝ × 12⅝.

1842. "*Attila.*" (Not after Herring.)

1843. "*Cotherstone.*" Aquatint by C. Hunt. Coloured by C. Simpson. Published, 1843, by A. H. and C. E. Baily, 83, Cornhill; and by Gambart et Junin, *déposé*. 20¼ × 15.

DERBY WINNERS NOT PUBLISHED IN BOOK FORM—

1844. "*Orlando.*" Aquatint by C. Hunt. Coloured by C. Simpson. Published by A. H. and C. E. Baily, Cornhill. No date. 20½ × 14¾.

1845. "*Merry Monarch.*" Aquatint by C. Hunt. Coloured by C. Simpson. Published by A. H. and C. E. Baily, Cornhill. 19¾ × 14¾.

1846. "*Pyrrhus the First.*" Aquatint by J. R. Mackrell. Coloured by C. Simpson. Published by Baily Bros., Cornhill. No date. 19¾ × 14¾.

1849. "*Flying Dutchman.* Engraved by J. Harris. Published, Aug. 2, 1849, by Messrs. Fores, 41, Piccadilly. 27 × 17½.

LIST OF RACE HORSES IN ALPHABETICAL ORDER—

"*Actæon.*" Aquatint by C. Hunt. Published by S. and J. Fuller. (No date.) 11⅞ × 9¾.

"*Alarm.*" Aquatint by J. Harris. Published by Baily Bros., Royal Exchange. (No date.) 20¼ × 15⅛.

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RACE HORSES—

"*Alice Hawthorn.*" Aquatint by C. Hunt. Published by Baily Bros., Royal Exchange. 20 × 15.

"*Anatole.*" Aquatint by C. Hunt. Published, Jan. 6, 1841, by J. Moore, West Street; and Paris, by Rittner and Goupil, Boulevard Montmartre, no. 15. 17⅛ × 12¾.

"*Banter.*" Engraved by J. Harris. Published, Feb. 1, 1845, by Fores, Piccadilly. Bred by the Earl of Grosvenor in 1826, by Master Herring-Boadicea. 27¾ × 17¾.

"*Baron, The.*" Aquatint by J. R. Mackrell. 19½ × 16.

"*Beeswing.*" With jockey, galloping. Aquatint by C. Hunt. Published, Nov. 25, 1839, by J. Moore, 1 and 2, Corner of West Street, Upper St. Martin's Lane. 16½ × 12½.

"*Beeswing.*" Ascot Gold Cup. Aquatint by C. Hunt. Published, June 20, 1842, by J. Moore, etc. Reissue, Nov. 19, by A. H. and C. E. Baily, Sporting Library, 83, Cornhill. 19 × 14½.

"*Beggarman.*" Aquatint by C. Hunt. Published, London, Sept. 21, 1840, by J. Moore, West Street, etc.; and Paris, by Rittner and Goupil, Boulevard Montmartre, no. 15. Reissued 1845. 17⅛ × 12¾.

"*Bessie Bedlam.*" Aquatint by H. T. Pyall. Published, July 1, 1828, by Moon, Boys and Graves, 6, Pall Mall; and by Rees Davies, Hull. 17 × 13.

"*Bessie Bedlam.*" Aquatint by R. G. Reeve. Published, Sept. 15, 1828, by S. and J. Fuller, 34, Rathbone Place. Reissued 1845. 16⅝ × 12.

"*Blacklock.*" Aquatint by C. Hunt. Published, 1836, by S. and J. Fuller. 11¾ × 9½.

"*Brunette.*" Engraved by J. Harris.

"*Camel.*" Aquatint by C. Hunt. Published, 1836, by S. and J. Fuller. Bred by the Earl of Egremont in 1822, by Whalebone-Salem. Republished 1845. 11¾ × 9½.

"*Caractacus.*" Published 1862.

"*Caravan.*" Aquatint by C. Hunt.

"*Catton.*" Aquatint by C. Hunt. Published, 1836, by S. and J. Fuller. 11¾ × 9½.

"*Chanticler.*" Published 1846.

"*Charles XII.*" *and* "*Euclid.*" Aquatint by C. Hunt. Published, Nov., 1839, by S. and J. Fuller. 16⅞ × 12¼.

"*Comus.*" Aquatint by C. Hunt. Published, 1840, by S. and J. Fuller. 11⅞ × 9⅞.

"*Crucifix.*" Winner of the Oaks, 1840. Aquatint by C. Hunt. Published, 1840, by J. Moore. 16⅞ × 12⅜.

"*Dan O'Connell.*" Aquatint.

"*Deception.*" Winner of the Oaks, 1839. Aquatint by C. Hunt. 19 × 15 (17 × 12 subject).

"*Defence.*" Aquatint by C. Hunt. Published, 1843, by S. and J. Fuller. 12⅛ × 9⅜.

"*Dr. Syntax.*" Mezzo by W. Ward. Published, Sept., 1824, at Doncaster. 20 × 16.

"*Emilius.*" Aquatint by C. Hunt. Published, 1834, by S. and J. Fuller. 14⅞ × 10¾.

"*Emma.*" Engraved by J. Harris. Published, Feb. 1, 1845, by Fores, 41, Piccadilly. 27¾ × 17¾.

John F. HERRING.—(*Cont.*)

RACE HORSES—

"*Euclid.*" Aquatint by C. Hunt. Published, April 6, 1840, by S. and J. Fuller. 16¾ × 12¼.

"*Foig-a-Ballagh.*" Winner of the St. Leger, 1844. Aquatint by C. Hunt. Coloured by C. Simpson. Published by A. H. and C. E. Baily, Cornhill. (No date.) 19¾ × 15¼.

"*Formosa.*" Engraved by Lewis. Published 1868. 18 × 13.

"*Ghuznee.*" Winner of the Oaks, 1841. Aquatint by C. Hunt. Published, July 1, 1841, by J. Moore, Corner of West Street. 19 × 16.

"*Gladiator.*" Aquatint by J. R. Mackrell. Published by Baily Bros. (No date.) 20 × 15⅛.

"*Glaucus.*" Aquatint by C. Hunt. Published, 1840, by S. and J. Fuller. 11⅞ × 9½.

"*Gohanna.*" Bred by Lord Egremont, 1790. Aquatint by C. Hunt. Published, 1838, by S. and J. Fuller. 11¾ × 9⅜.

"*Grey Momus.*" Aquatint by C. Hunt. Published, July, 1838, by S. and J. Fuller. 16¾ × 12¼.

"*Harkaway.*" Aquatint by C. Hunt. Published, 1839, by John Moore, Corner of West Street. 16¾ × 12⅜.

"*Hero, The,*" *with John Day, Senior, and Alfred Day.* Published 1843.

"*Industry.*" Winner of the Oaks, 1838. Aquatint by G. and C. Hunt. Published, 1838, by J. Moore, Corner of West Street. 16¾ × 12¾.

"*Inheritress.*" Aquatint by J. Harris. Published, Aug. 1, 1848, by E. Gambart and Co., 25, Berners Street. 24 × 18¼.

"*Langar.*" Aquatint by C. Hunt. Published, 1840, by S. and J. Fuller. 12 × 9⅝.

"*Magistrate.*" Aquatint by T. Sutherland. Published, May 1, 1822, by Sherwood Jones.

"*Mandane.*" In line, by T. Roberts. Published, Aug. 1, 1826, by Sherwood and Co.

"*Mendicant.*" Aquatint by J. R. Mackrell. Published by Baily Bros. No date. 20 × 15.

"*Miss Letty.*" Winner of the Oaks, 1837. Aquatint by G. and C. Hunt. Published, 1837, by J. Moore, Corner of West Street. 16½ × 12⅜.

"*Orville.*" Aquatint by C. Hunt. Published by S. and J. Fuller. No date. 14¾ × 10⅞.

"*Partisan.*" Aquatint by C. Hunt. Published, 1836, by S. and J. Fuller. 11¾ × 9⅜.

"*Poetess.*" Aquatint by C. Hunt. Published, Aug. 7, 1841, by J. Moore, Corner of West Street; and Paris, by Rittner et Goupil, Boulevard Montmartre, no, 15. 17¾ × 13.

"*Poison.*" Aquatint by C. Hunt. Coloured by C. Simpson. Published by A. H. and C. E. Baily, 83, Cornhill, and 18, Change Alley; Paris, by Gambart et Junin, *déposé*. 20¼ × 14⅞.

"*Princess.*" Published by A. H. and C. E. Baily, Cornhill. No date. 20¼ × 15⅛.

"*Rebecca and Muley Moloch.*" Aquatint by C. Hunt. Published by S. and J. Fuller. 11⅞ × 9¾.

"*Sheet Anchor.*" Aquatint by C. Hunt. Published by S. and J. Fuller. No date. 11⅞ × 9⅝.

"*Sir Tatton Sykes,*" *with portrait of Sir Tatton Sykes.* Winner of the Doncaster Great St. Leger, 1846. Aquatint by J. R. Mackrell. Coloured by C. Simpson. Published by Baily Bros., Cornhill. No date. 20 × 15.

John F. HERRING.—(*Cont*)

RACE HORSES—

"*Sir Tatton Sykes.*" Same picture engraved by C. Hunt. Published by J. Moore, Corner of West Street. No date. 25 × 18 (19⅞ × 15 subject).

"*Slane.*" Engraved by J. Harris. Published by Messrs. Baily, Cornhill. 19⅞ × 14⅞.

"*Sultan.*" Aquatint by C. Hunt. Published, 1836, by S. and J. Fuller. 11¾ × 9⅞.

"*Sweetmeat.*" Aquatint by C. Hunt. Coloured by C. Simpson. Published by Messrs. Baily. No date. 20¼ × 14⅞.

"*Tramp.*" Aquatint by C. Hunt. Published, May 29, 1834, by S. and J. Fuller. 14⅞ × 10¾.

"*Van Tromp.*" Winner of the St. Leger, 1847. Aquatint by C. Hunt. Coloured by C. Simpson. Published by A. H. and C. E. Baily, Cornhill. No date. 20¼ × 15⅛.

"*Velocipede.*" Aquatint by C. Hunt. Published by S. and J. Fuller. No date. 11¾ × 9⅜.

"*Venison.*" Aquatint by C. Hunt. Published by S. and J. Fuller. No date. 11⅞ × 9¾.

"*Walton.*" Aquatint by C. Hunt. Published, 1838, by S. and J. Fuller. 11¾ × 9½.

"*Whalebone.*" Aquatint by C. Hunt. Published, 1838, by S. and J. Fuller. 11¾ × 9⅜.

"*Whisker.*" Aquatint by C. Hunt. Published, 1836, by S. and J. Fuller. 11⅞ × 9⅜.

"*Zinganee.*" Aquatint by C. Hunt. Published, 1836, by S. and J. Fuller. 11⅞ × 9⅜.

1839.

Extraordinary Trotting Match Against Time. Pair of brown horses driven by Mr. Burke, of Hereford, 45 miles in two hours 55½ minutes. Aquatint by C. Hunt. Published, Nov. 1, by R. A. Ackermann, Regent Street. 29 × 20.

Grand Stand, Ascot. Engraved by C. Hunt. Published, June, by J. Watson, Vere Street. Reissued, Sept., 1839, by John Moore, Corner of West Street. Reissued, 1852, by Bennett, Moss and Co., Leman Street, Whitechapel. 29⅜ × 20¼.

1840.

Doncaster Great St. Leger, 1839. Aquatint by C. Hunt. Published, May 6, by John Moore, Corner of West Street. 29⅝ × 18¼.

1841.

CHANTILLY DERBY—

They are Off.
Preparing to Start.

Two plates. Aquatints by C. Hunt. Published, Nov. 1, by J. Moore, 1 and 2, Corner of West Street; and Paris, by Rittner and Goupil, Boulevard Montmartre, no. 15. 27 × 17.

Post Horses. Aquatint by C. Hunt. Published Jan. 1. 29 × 21½.

Carriage Horses. Aquatint by C. Hunt. Published July 1. 25 × 19.

1842.

Lady Hampton. Trotting Horse. Aquatint by C. Hunt. Published, June 21, by S. and J. Fuller. 25½ × 18¼.

John F. HERRING.—(*Cont.*)

1844.

FORES' STABLE SCENES—

The Mail Change. Engraved by J. Harris. Published by Messrs. Fores, 41, Piccadilly. 26½ × 17½.

1845.

Race for the Emperor's Cup. Engraved by J. Harris. Published by Messrs. Fores, 41, Piccadilly; and Paris, Goupil and Vibert, *déposé.* 27½ × 17⅞.

The Start for the Derby. (1844. "Running Reins" year.) Engraved by C. Hunt. Published, May, by Messrs. Fores, 41, Piccadilly. This is No. 1 of Series National Sports. 41¼ × 20¾.

Royal Mail Coach. Litho by T. W. Huffam. London, published April 24. 16½ × 13¼.

1846.

FORES' STABLE SCENES—

The Mail Change. (Included in this series, although published in 1844.) 26½ × 17½.

The Hunting Stud. Published, Feb. 10, by Messrs. Fores; and Paris, by Goupil and Vibert, *déposé.*

The Team. Published, May 19, by Messrs. Fores; and Paris, by Gupil and Vibert, *déposé.*

Thoroughbreds. Published, March 17, by Messrs. Fores, 41, Piccadilly and Paris, Goupil and Vibert, *déposé.*
A smaller set of these was published by Messrs. Fores. (12 × 7½.)

FOX HUNTING—

The Meet.
The Find.
Full Cry.
The Death.

Set of four. Coloured lithographs. Engraved by T. W. Huffam and Mackrell. Published, Nov. 1, by Baily Bros. 30 × 21½.

1847.

Steeplechase Cracks. Engraved by J. Harris. Published, Oct. 25, by Messrs. Fores, 41, Piccadilly. This is No. 2 of Series National Sports. 41½ × 20¾.

1851.

YORK—

The Flying Dutchman and Voltigeur running the Great Match for 1,000 sovereigns a side. Engraved by J. Harris. Published, July 31, by Messrs. Fores. 27⅜ × 17⅝.

1852.

The Meet.
The Find.
The Run.
The Kill.

Engraved by J. Harris. Published, April 12, by Messrs. Fores, at their Sporting Repository, 41, Piccadilly. These are Nos. 3, 4, 5, 6 of Series National Sports. 41¼ × 20¾.

STABLE SCENES—

Carriage Horses.
Roadsters.

Lithographs by J. West Giles. Published, July 22, by E. Gambart and Co., 25, Berners Street; also by Knoedler, in U.S.A. 25 × 19½.

1854.

FOX HUNTING—

The Meet.
The Start.
The Run.
The Death.

Lithographs by J. West Giles. Published, March 15, by C. Gambart and Co., 25, Berners Street; and Goupil and Co., Paris and New York. 34 × 22¾.

John F. HERRING.—(*Cont.*)

1854, 1855.

FORES' SERIES OF THE MOTHERS—

Hack Mare and Foal. 1854. Nine plates. Engraved by J. Harris. Published by Messrs. Fores, 41, Piccadilly.
Cart Mare and Foal. 1854.
Duck and Duckling. 1854.
Hen and Chickens. 1854
Sow and Pigs. 1855.
Thoroughbred Mare and Foal. 1855.
Draught Mare and Foal. 1855.
Cow and Calf. 1855.
Hunting Mare and Foal. 1855.

Fox Hunting. Four aquatints by J. Harris. Published by Evans, 1854. Republished by Gambart, 1857. Republished by B. Brooks and Son, April 7, 1864. Republished by R. Dodson, 1867.

1856.

RACING—

Saddling.
False Start.
The Run In.
Returning to Weigh.

Engraved by J. Harris. Published, Sept. 1, by Messrs. Fores, 41, Piccadilly. These are Nos. 7, 8, 9, 10 of Series National Sports. 41¼ × 20¾.

1862.

Return from the Derby. Engraved by J. Harris. Published, May 1, by Henry Graves and Co., 6, Pall Mall. 39⅞ × 20¾.

1874.

FOX HUNTING—

The Meet.
Breaking Cover.
Full Cry.
The Death.

Engraved by J. Harris. Published, Aug. 7, by G. P. McQueen, 37, Great Marlborough Street, Regent Street, W. 30¾ × 17½.

Undated.

PORTRAITS OF CELEBRATED STALLIONS AND MARES—

"*Sir Hercules*" and "*Beeswing.*"
"*Touchstone*" and "*Emma.*"
"*Pantaloon*" and "*Languish.*"
"*Bay Middleton*" and "*Barbella.*"
"*Camel*" and "*Banter.*"
"*Muley Moloch*" and "*Rebecca.*"
"*Lanercost*" and "*Crucifix.*"

Published by Messrs Fores, 41, Piccadilly. No date.

James Nunn on his Hack. Aquatint by G. and C. Hunt. Published by J. Moore, 1, West Street, St. Martin's Lane. 22⅛ × 17⅛.

"*Confidence.*" Celebrated American Trotter performing a Match in Harness. Published by A. H. and C. E. Baily, Cornhill. No date.

SKETCHES ON THE ROAD—

1. *Coach Horses.*
2. *Post Horses.*

Engraved by C. Hunt. Published by Baily Bros., Royal Exchange Buildings, Cornhill. Reissued, 1863, by A. J. Isaacs, 56, Bishopsgate Street Within, E.C. 30 × 22.

3. *Royal Mail Coach.* (Glasgow Coach.) Engraved by T. W. Huffam. Published by Baily Bros. Reissued with publication line erased. Three plates, same size. 30½ × 22.

W. P. HODGES

HERE is an artist for whom we can furnish no dates, and no biographical explanation, however vague, which might enhance interest.

Take him for what he is worth, in so far as one may judge him after his work.

Otherwise, he was just a man who painted; an amateur, we are told, who bore the right to the title of Esquire, and who is thus described on some of the prints after him, at the time when this appellation was something of a distinction. It certainly is exceptional to find it on the margins of prints.

This courtesy title means little nowadays, when it is claimed by all and sundry, but James Ward, R.A., attaches to it an importance which appears somewhat ludicrous to modern minds. He was a terrible prig and quarrelled continuously with all his relations, and especially with his brother-in-law, H. B. Chalon, whom he deliberately excluded from the Associateship of the Royal Academy, alleging him to be both drunken and immoral. Ward even continued this feud beyond the grave, and wrote to the biographer of Chalon, who, in his article on the dead painter in the "Art Journal," had wished the obituary notice to be as charitable as possible, and who had therefore confined himself to considering the artistic side of the dead artist, and ignoring his fallible human record.

Ward's letter runs as follows:

Roundcroft,
August 22nd, 1849.

"The truth should be laid before the public in every possible shape, and what the wretched man must have been . . . the notice ought not to have borne any mark of respect towards the individual, therefore "Esquire" should have been left out and "animal painter" inserted instead."

But Hodges is allowed to bear his posthumous Esquire without any criticism.

He lived in the southern counties of England where sport was as ardently pursued as in Leicestershire, and his pictures convey his appreciation to the full. Perhaps, almost certainly, his participation was active.

It was the period of Henry Alken, and Hodges had the *flair* to enlist the services of that great draughtsman to engrave some of his sporting pictures, so that he knew the excellent when he met it, even if he could not produce it unaided. Alken's help was not restricted to the absolute engraving of these designs, and the present writer gives it as his considered opinion that, in these prints, there is a preponderance of Alken over Hodges, Esq.

But what of it ?—that man is wise who considers that the end justifies the means ; anyhow, in this case.

Under the name of this artist we find one of our finest and most expensive sets of colour aquatints, *The Beaufort Hunt.* Now, the pack of the Dukes of Beaufort has a claim to distinction which is shared by very few other packs ! For many a day it was, and still is, in possession of the family.

With the mention of the Dukes of Beaufort we conjure up visions of sport, and especially of foxhunting. It is recorded, with what accuracy it is impossible to tell, that the pack originated as staghounds. Henry, fifth Duke, kept staghounds at Netheravon, in the county of Wiltshire, towards 1753, and about that date stags were discarded for foxes. Report has it, too, that this same Duke one day, on his return from staghunting, drew Silk Wood for an outlying fox, and was so enchanted with the run which ensued that he finally took to foxhunting.

History, quite authentic this time, tells us that *circa* 1770 the very identical Duke was hunting foxes in two large tracts of country, and used, as his respective centres, for kennels and hunting establishments generally, his own seat of Badminton in Wiltshire, and Heythrop House in Oxfordshire, which he rented from the Earl of Shrewsbury. In spite of this, there appears to have been only the one pack of hounds, which divided the season equally between the two countries.

Huntsmen of this pack are of interest as they figure in prints. Will Crane was the first of his line at Badminton, and Beckford calls him the " famous Will Crane," so we conclude at once that he must have been a *nut* amongst huntsmen of that period.

Thomas Ketch, Thomas Alderton and John Dilworth are three other notabilities of their little day ; and then we read of Philip Payne, made famous by the Davis print which was engraved by Charles Turner. He had a record with the Cottesmore and the Cheshire before coming to Badminton, and was remarkable as a

judge of hound breeding. Payne held the office of huntsman until 1826, when he was succeeded by Will Long, who had been whip for seventeen seasons. There is a print of the latter after Loder, in which his mount is the grey Milkman. In 1844 Long received a well-merited tribute of two goblets from gentlemen, not members of the Badminton Hunt, in token of his character as a huntsman. For forty-two years he was in the service of the Dukes of Beaufort, and eventually received a pension from the eighth Duke.

The family tradition was carried on by the sixth Duke, but, as in his time a wing of Heythrop was destroyed by fire, he confined himself entirely to hunting the home part of the country. It must not, however, be taken for granted that all the scions of this ducal house of Beaufort were *sans reproche* in the manner and *tenue* of their hunting establishments. The writer, who is humbly endeavouring to tell, to the best of his ability, the story recorded in sporting prints, can but judge, and without prejudice record, what he finds in the old chronicles. And it is very difficult to be without prejudice or partiality! Are these records reliable? Are the opinions expressed genuine, or coloured by partisanship or petty spite? or are they—and it must have been the case in many instances—written with a very vague foundation? A birthday ode dedicated to John Warde, "father of foxhunting," in 1813, began:

> "This day, the birthday of John Warde,
> Let me in humble verse record;
> How high he stands in sporting fame!
> How great his deeds! How great his name!"

And so on, until the poet had exhausted his somewhat mediocre flow of verse.

It is very eulogistic of John Warde, this ode, but less so of certain other masters of hounds; and, after a hint that Assheton Smith was too much out to ride, the criticisms are directed against the sixth Duke of Beaufort, who is thus addressed:

> "And you, proud Duke, all dressed in blue,*
> A word or two I have for you:
> Your field's too wild; your huntsman slack;
> In no condition is your pack.
> The proudest peer in all the land,
> The science you don't understand;
> Then why your thoughts on hunting fix?
> You'd better stick to politics."

* The uniform of this hunt is dark blue with buff facings. The hunt servants wear dark-green velvet or plush.

The seventh Duke nobly supported his great pack, and it was under his mastership that the *Sporting Sweep* was a prominent character. I add, with reserve, for the certainty is not mine, that this is the Duke seen in the print of the Meet at Badminton, after Ferneley, and the eighth Duke presumably also appears in the picture. He was then Lord Worcester.

And here I find my opportunity to say a word about the eighth Duke, who, by the way, is also seen in the print of the Badminton Hounds, after Sir Francis Grant.

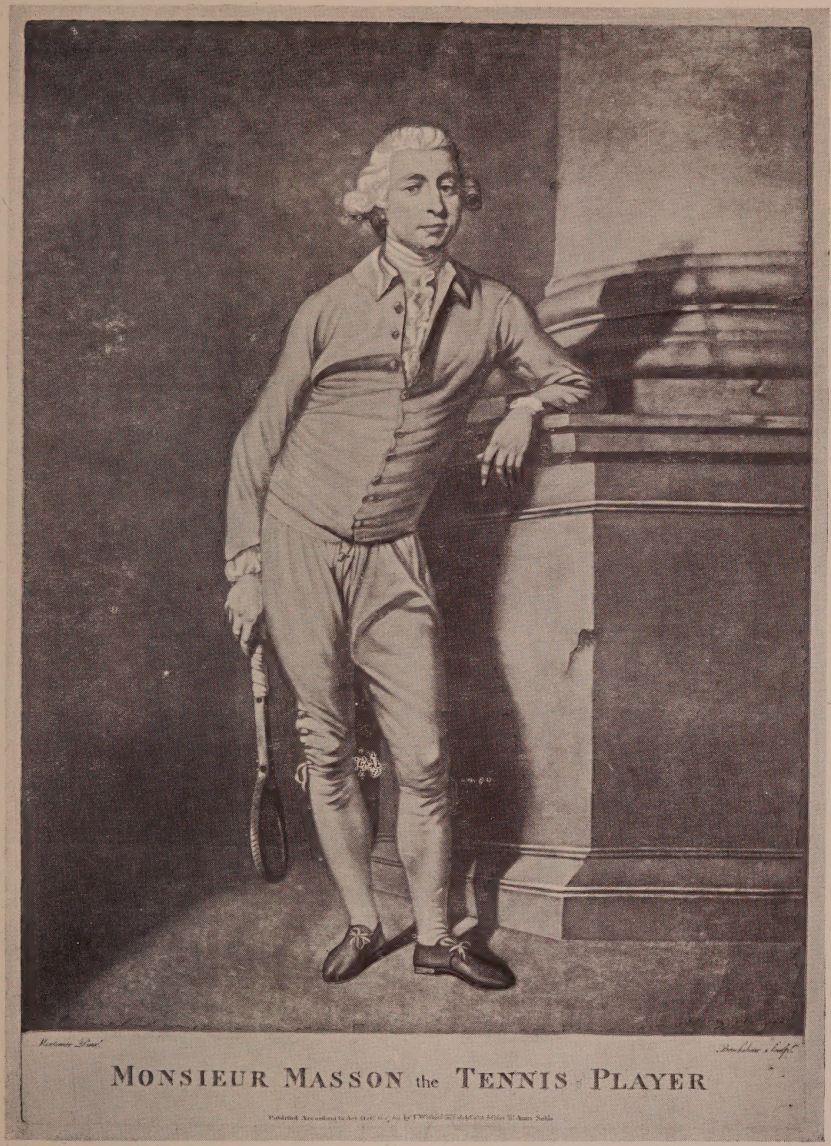
It is true that this Duke lived long after the time of the Hodges prints; but he is one of those outstanding sporting characters, without whom no record of sport is complete.

His name was famed, in my own day, not only in connection with the Badminton Hounds, but as a soldier, a politician, a whip, a patron of the Turf and of steeple-chasing, as a breeder of thoroughbred stock, and especially, as the most generous of hosts and the kindliest of friends. The Hon. Francis Lawley, who wrote a memoir of this very popular and much esteemed of men, says that, amongst so many qualities, the point which rivets the attention of his biographers, as they scan the memories that he has left behind him, is the multitude of "his little countless, unremembered acts of kindness and of love." In these few words we can appreciate the general popularity of this man who bequeathed to us such a golden memory.

My own personal contribution to this universal praise is but an echo of the above. On the few occasions on which I hunted with this pack under his mastership—(and I can well remember being introduced to him)—I met with extreme courtesy and kindliness, although a complete stranger and a guest in the country.

There have been many historic hunts with this pack which are certainly chronicled in the Badminton records, but I feel bound to mention one in particular, as Howitt worked a drawing of the death of the fox on that day at Castle Combe, which is reproduced in old books—in "Sporting Anecdotes," 1804, for instance, a book edited by an amateur sportsman. The meet was at North Wraxall; the date about 1800. Hereabouts is a lovely expanse of land, to be commended rather for the landscape of those charming Wiltshire valleys and coombs than as a hunting country. Miles of picturesque winding dales in graceful curves enhance the charm of the scenery from Wraxall, round by Ford, to Castle Combe, the ambit of this fox-chase.

The Castle Combe run is remembered from the fact that the beaten fox, having tried several likely sanctuaries, eventually



After J. H. Mortimer. [*See p.* 31.

Engraved by R. Brookshaw. From a print in the British Museum.

took refuge in a cottage, and further, in a child's cradle, where poor Reynard met with a sanguinary death, the hounds racing him through the open door. The mother had left her child in the cradle and was hanging out clothes to dry in the garden ; her feelings may well be imagined as she saw the pursuit. However, there was no tragedy, except from the point of view of the fox, perhaps, for an elder daughter had just removed the baby.

There was yet another Castle Combe fox-chase, and the inclination comes to me to give the description of it in the words of the chronicler of the time, 1841.

" The hounds did not come until near twelve ; the village of Wraxall was all bustle . . . the Duke's green plush always looks clean, *because it doesn't show the dirt as the scarlet does.* William has got his leg in a case . . . but how gentlemanly his bearing and salute ; how easy his attitude, quiet, unassuming, always about his work, quick, decided, and steady . . . he is perfect in the field as in the kennel. Then the four whips, beautifully mounted, form two and two a little in his rear.

" In a few minutes the Marquis and his friends rode up, and the hounds were thrown in ; we mustered a goodish field. . . . It was a grand sight from the field where we stood, to see the whole pack winding along through the bushes on the opposite side of the valley . . . to hear their rich mellow tones resound from rock to rock, the fox, about forty yards ahead, seeming resolved to get away. Every heart beat quicker. ' Down there, down, or you'll head the fox,' roared the young Marquis ; ' he's off ! ' shouted a hundred voices ; but, no . . . all was silent in a second. . . . Mr. William Long was up in a moment. ' Gone to ground, confound him ! Dig him out ! ' ' This here man says the hole com'nicates with the main earth.' ' Then leave him.'

" Another fox was soon found, and away he went for Castle Combe. When he got into the cover, on the hill-side overhanging the village, he was hard-pressed ; he traversed it two or three times from end to end, then descended into a yard behind a tallow-chandler's house, and bounced upon a heap of potatoes, to the great discomfiture of the chandler's wife ; from thence on to the roof of a penthouse, and so to the ridge of the houses ; twice or thrice he crept along the whole length of the street, over chimneys and all.

" The horsemen thronged the narrow village ; the men, women, and children were in a state of indescribable excitement . . . red coats and blue coats . . . grey horses, and brown and chestnut . . . hounds baying . . . dogs barking . . . men shouting . . .

old women screaming and coughing . . . the amphitheatre of hills surrounding this beautiful place reverberating these sounds a thousand-fold ; a more animated scene I never witnessed. The cause of all the bustle was much blown and very fat ; being driven to the place where he mounted, he seemed calculating the chances for his escape ; finding the case hopeless, he quietly dropped down into the middle of his foes, and was soon anatomised. . . . "

And a very gallant fox too ! and a region of adventurous foxes, who were often unlucky.

To return to Hodges prints.

When I hunted with these hounds scarlet was seldom, if ever, worn with the Duke's, but it is seen again now. In these prints we have both scarlet and blue, as well as the green plush of the hunt servants, which " didn't show the dirt " in the 'thirties, either. The combination of colour is very pleasing and lends life to these views of the chase. Here is the case, if ever, where a little extra enthusiasm for sporting prints may be well expended, and the man who has an early set of these picturesque and delightful engravings hanging on his smoking-room wall is to be congratulated. They are what is termed an even set, by which is meant that they are all attractive pictures.

Very frequently it happens with sets that some of the series have no intrinsic value, but are only of use to form the complete group. If one may discern amidst so much that is good, the two best are probably *Crossing the River Avon* and the supplementary plate, *Consequences*, which proves how loose screws, weak points and general damage are shown up by the pace of a busting burst. *Yellowham Wood, County Dorset*, and the *Hare Hunting* prints further emphasize the connection with Henry Alken ; and my conclusion of this very brief sketch must be : that collaboration or no, I wish there might be more of these efforts of Hodges, Esq.

W. P. HODGES.

Engraved Works.

BEAUFORT HUNT—

Going Out of Kennel.
Coursers Tying Up their Dogs.
The Chase.
Hold Hard.
Finding (in a Bog).
Crossing the River Avon.
The Death and Treeing.
The Return Home.

Ten plates. Published, 1833, by Thos. McLean, 26, Haymarket. Engraved by Alken. Coloured by F. Rosenberg. Title, original wrapper in pink paper, engraved Dedication. T. McLean *direxit*. 20½ × 12⅝.

Supplementary plate, *Consequences*, published, Nov. 1, 1834.
The tenth plate is the frontispiece, *Fox's Mask*.
(A fine set in the Falconer Collection, £315, Christie's, Aug. 24, 1916.)
A set of eight, Christie's, March 29, 1920, fetched £483.

W. P. HODGES.—(*Cont.*)

Cocktails Done! Yellowham Wood, co. Dorset. Fifty minutes in the Vale of Blackmore and twenty on the hills without a check. By Alken and Reeve.. On Whatman paper. London, published, Nov. 1, 1834, by Thos. McLean, Haymarket. 19½ × 12½.

Chase of the Roebuck and *Death of the Roebuck*, with a view of Whatcombe House. Dedicated, by permission, to M. Pleydell, Esq. By Alken and R. G. Reeve. Early issues on Whatman paper. There are modern reprints of this; also French copies. Published, Oct. 1, 1834, by Thos. McLean, 26, Haymarket, with arms. 20½ × 13.

HARE HUNTING—

So-ho.
Ware Turnips.

Two plates. Aquatint by R. G. Reeve. Coloured by F. Rosenberg. Published, 1836, by Thos. McLean. 20¼ × 13.

SAMUEL HOWITT

(*Circa* 1760-1822)

WHAT was he, this Howitt ? Wayward genius, artist, sportsman, child of that forest of Epping whose romantic groves still charm and beguile the lover of trees and leafy glades.

Of his birth and parentage we have no reliable records, but we know that he died suddenly at Somers Town in 1822.

He has bequeathed to us some very acceptable and delightful aquatints, many of which he not only designed, but engraved, too, and for these he deserves our gratitude. An accomplished etcher, also, he filled several books with his etchings of animals and of various sports.

It is not easy to define his somewhat unique position amongst sporting painters, for, as someone has put it : A Howitt is always a Howitt, wherever you meet it ; and although he was fitfully and capriciously one in sentiment and heart with Rowlandson and Morland for a season, he never adopted their style or borrowed their technique. In point of fact, he appears to have been a congenial and vivacious soul who rollicked in the fun which the passing moment held forth to him, and who thought but lightly of the coming morrow with its possible retribution and pains.

He moved in a happy-go-lucky set, in which he figures as the brother-in-law of Rowlandson and as a young fellow of independent means who improved the shining hour with sport, and who gave full range to an artistic temperament in the environment of those oak trees of the Forest.

Howitt lived at Chigwell the life of the unfettered and the dilettante who can enjoy, without turning that enjoyment to pecuniary benefit. But this careless existence was destined to be cut short by money troubles, and it was then that he began to paint with diligence and assiduity to win his daily bread, and, we may hope, a little butter too.

Environment is one of the great factors in the formation of character—mountains, trees, rivers, all tend to produce a

certain temperament, and Howitt was no exception to the rule. It is easy to trace this influence of Epping Forest, not only in the trees and landscapes which adorn his backgrounds, but also in the manner of their production, and especially so in the more elegant drawings and prints of this artist. He worked little in oils, but has left us a large output of drawings and etchings which have been freely used for book and magazine illustrations. And this is noteworthy, that in the finer Howitt aquatints the border line that accentuates the difference between a publication in a book or wrapper and a separately published engraving, is very slight.

Take, for example, his British Field Sports, one of his finest series of prints. These may have been published only in books or not, but in any case more than half the original wrappers have been stripped long ago, so that it is quite permissible to deal with each print identically as with other prints. They are a convenient size for framing, and, in the earlier editions, are distinctly attractive. At the Ranelagh Club, Barnes, a house which is furnished with great taste, there exists a set of these, very nice in their frames, and the visitor will, I think, agree with me that they look well in their appropriate setting, a Georgian morning-room.

It has been said that Howitt spent many years in Bengal, but I see no reason to credit this statement, which was probably made after he prepared all the designs for Oriental Field Sports from rough sketches brought home from India by Captain T. Williamson.

If I may venture to give my opinion, it is that his best sets of aquatints are those of shooting, some of which were left to the British Museum in the Lucas Bequest, and that set of Fox-hunting which was published in 1802-3, of which mention has been made in the chapter on Morland.

It is very easy to be critical, even over these fine hunting prints. If we look at Howitt's horses we shall find them a trifle under-bred, and, in most cases, the head is badly put on to the neck. Another criticism would discern that the young men who go a-hunting in these pictures, and the jockeys in the racing prints, are all tall and all exactly of the same type : pink-cheeked youths with an inane expression on their faces. From the surroundings, too, they frequently appear to go hunting in the summer, and not in the autumn or winter, but the incidents are otherwise correct, and, whether hounds are running in view, or just about to draw a cover, there is a pleasing reality about the performance.

This artist was entirely self-trained, which may, to some extent, account for the originality and independence of artistic

expression which he displays. There are distinguishing traits about all his work. His colourists appear to be anonymous; he may quite possibly have coloured most of the fine plates himself, but, however that may be, the result is excellent, and with the well-contrived grouping and the perfect blending of the ochres and browns we get a *mise-en-scène* which we are not slow to endow with the compliment of "very fine British Sporting Prints."

The critic who starts to judge Howitt with the pre-conceived intention of disparagement will find his task easy, and will have a wide field in which to roam, for he drew many sports and many animals, from tigers to otters, from elephants to bats.

Howitt's money troubles drove him to London, where he found a situation as a drawing-master in Doctor Goodenough's Academy at Ealing. There is no record of the length of time he remained in this position, which may have formed a strange contrast in *milieu* to the gay and thoughtless circle in which Morland lived and painted and created scandal.

Epping Forest lost him after a while, for in 1785 he was living at Richmond, in Yorkshire, and eight years later he was back in London, at 4, Old Compton Street, Soho. The Royal Academy Records furnish us with his address at 40, Charing Cross in 1809, while in 1814 he was living at Bullock's Museum, Piccadilly.

An interest of some years' standing has given the writer a certain knowledge such as the amateur is apt to acquire, and he notices the increasing attraction of fine Howitt prints in the market. Public taste, in pictorial sport as well as in other branches, has vastly improved in the course of the last twenty years; the collector demands the best, appreciates the best, more often than not he has the knowledge that enables him to choose, and, what is still more practical, he is prepared to back his taste with his money.

The twenty aquatints of the collection British Field Sports command fabulous prices when they come into the market in anything approaching fine condition, and so with some of the choice sets of shooting and hunting after this draughtsman, as will be seen from the catalogue.

Samuel HOWITT.
Engraved Works.
1791.

Looking for a Hare.
Coursing.
Pheasant Shooting.
Partridge Shooting.
Woodcock Shooting.
Grouse Shooting.

Six plates. Published by Laurie and Whittle, 53, Fleet Street, London. Reissued Jan. 20, 1803. (Christie's, Jan. 13, 1920, £357.) 11¾ × 7½.

Samuel HOWITT.—(*Cont.*)

1792.

HUNTING—
The Start.
Going into Cover.
Hounds at Fault.
Full Cry.
Four plates. 11¾ × 9½.

RACING—
Starting Posts.
Breaking the Course, and two others.
Engraved. Aquatinted by William Fellows. Reissued. London, published, 1805, by P. Brown, 5, Pall Mall. 15 × 11.

1794.

FOX HUNTING—
Going to Cover.
At Fault.
Breaking Cover.
Stopping Hounds that have Changed.
Running in View.
The Death.
Six plates. Published, Nov. 1, by S. W. Fores. With verses from Thomson. (Approximate value, £100.) 12 1/16 × 9½.

Plate I.—" Give ye Britons then."
Plate II.—" Him from his craggy winding haunts."
Plate III.—" Throw the broad ditch behind you."
Plate IV.—" And o'er the lawn in fancy, swallowing up the space between."
Plate V.—" Into the perilous flood."
Plate VI.—" For happy he who tops the wheeling chase,
Who saw the villain seized and dying hard."

1796.

SHOOTING—
Grouse Shooting, etc. Set of six. Published by S. W. Fores.

1799.

HARE HUNTING—
Trailing for a Hare.
At Fault.
Running in View.
The Death.
Four plates. Published by S. W. Fores.

1802.

*Stopping Hounds that have Changed.** This plate is one of a set of six Fox Hunting. It was published in 1802, the others in 1803. Published and sold, March 10, by Edward Orme, His Majesty's Printseller, 39, New Bond Street, London. 17½ × 12¼.

Horses in the Stable. Designed, etched and published, Dec. 1. by S. Howitt. 12⅞ × 10.

* This print belongs to the set of six Fox Hunting, but bears a different date in the margin, the publication line in this case being 1802, while the five others are dated 1803. Since there is apparently no reason for this discrepancy of year, and as the day, March 10, is the same for all six, we may perhaps conclude that it is a printer's error.

Samuel HOWITT.—(*Cont.*)

1803.

FOX HUNTING—
Throwing into Cover.
At Fault.
Breaking Cover.
Stopping Hounds that have Changed.
Running in View.
The Death.

Six plates. Engraved by S. Howitt. Published, March 10, by E. Orme, 39, New Bond Street. $17\frac{1}{2} \times 11\frac{15}{16}$. (*See* above, 1802.)

Reissued with additional publication line, T. I. Elvey, 63, Fleet Street, and 30, Castle Street, Holborn.

In the fine editions the signature of Howitt is etched on some of the plates. This Hunting Series, 1802-1803, has an address of Howitt at Panton Street etched on two of the plates in the Lucas Bequest at the British Museum. It is probable that Orme took over the full series; and re-touched late issues bear the name of Messrs. Elvey as well as that of Orme in the publication line.

1805.

Pheasant Shooting.
Woodcock Shooting.

Aquatints by R. G. Reeve. Folio size.

1807.

"British Field Sports." Twenty coloured plates by S. Howitt. Sold at auction £560 (June, 1920); £1,060, New York, April, 1923. Published by Edward Orme, with ornamental title page. Plates $17\frac{1}{2} \times 12\frac{1}{2}$.

1.	*Shooters going out in the Morning.*	By Clark and Merke.
2.	*Horse Racing.*	By H. Godby and Merke.
3.	*Fox Hunting.*	By Vivares and Merke.
4.	*Fox Hunting.*	By Vivares and Merke.
5.	*Stag Hunting.*	By Godby and Merke.
6.	*Stag Hunting.*	By Godby and Merke.
7.	*Hare Hunting.*	By Godby and Merke.
8.	*Hare Hunting.*	By Godby and Merke.
9.	*Coursing.*	By Godby and Merke.
10.	*Woodcock Shooting.*	By Godby and Merke.
11.	*Pheasant Shooting.*	By Godby and Merke.
12.	*Pheasant Shooting.*	By W. M. Craig and Merke.
13.	*Partridge Shooting.*	By Clark and Merke.
14.	*Partridge Shooting.*	By Godby and Merke.
15.	*Grouse Shooting.*	By Godby and Merke.
16.	*Snipe Shooting.*	By Godby and Merke.
17.	*Rabbit Shooting.*	By Godby and Merke.
18.	*Duck Shooting.*	By Godby and Merke.
19.	*Hare Shooting.*	By Godby and Merke.
20.	*Fox Hunting.*	By Godby and Merke.

There is no No. 18 inscribed on medallion in inscription space at the British Museum, on Duck Shooting. (18.)

Oriental Field Sports. Forty coloured plates by S. Howitt, after designs by Capt. T. Williamson. 2 vols., small folio. Later edition, 1819. Published by Young.

1808.

Grouse Shooting.
Pheasant Shooting.

Two plates in Lucas Bequest in British Museum. These are before letters, with the titles written on them in ink. They are two of the set of Shooting (six in set) which are always found without title or publication line. They are probably engraved by R. Reeve. $17 \times 11\frac{1}{2}$ $16\frac{3}{4} \times 11$ (subject).

THE DEATH.

After S. Howitt.

From a colour print in the British Museum.

p. 164.

Samuel HOWITT.—(*Cont.*)

1814.

Foreign Field Sports. With 110 coloured plates by Howitt, Atkinson, Clark, and others. Published by Orme.

1819.

Horses Watering. Coloured aquatint. Published by John Bells. 12½ × 10.

Posthumous. 1840.

Panorama of Fox Hunting. In cardboard folio. Published by Ackermann—three sheets, six subjects; two on one sheet. The compiler has heard of an earlier issue, 1824, by Messrs. Fuller, but this has not been verified.

Undated.

Woodcock Shooting. Aquatint by Webb and Maile. Published by T. Gosden, 18, Bedford Street, Covent Garden.

Charles HUNT.

(*Fl.* 1830-1843.) Designer and aquatinter. Worked in conjunction with George Hunt and other aquatinters. His renderings of Col. Cockburn's designs of Niagara views, military incidents and English views, are held in high esteem.

1836.

New London Royal Mail. (Commenced running Jan., 1836.) Engraved by C. Hunt. London, published, June 20, by W. Soffe, 380, Strand. Reissued Jan., 20, 1851. Published by Bennett, Moss and Co., Leman Street. 19¾ × 12½.

Red Rover—Southampton Coach. Engraved by Chas. Hunt. London, published, Aug. 1, by W. Soffe, 380, Strand. Reissued Jan. 20, 1851. Published by Bennett, Moss and Co., Leman Street. 19¾ × 12⅜.

1838.

FOX HUNTING—
The Meet.
Breaking Cover.
Full Cry.
The Death.

Aquatints by and after C. Hunt. Published, June 21, by W. Soffe, 380, Strand. 17 × 14½. (Value £60.)

1839.

Lottery—Grand National Winner, 1839. By and after Chas. Hunt.

Dog and Rabbit.
Setter and Pheasant.

Pair of aquatints. Published, London, by W. Soffe.

1841.

NORTHAMPTON GRAND STEEPLE CHASE, 1840—
The Start.
The Fence.
The Brook.
Coming In.

Four plates. Aquatints by C. Hunt. Published by Messrs. Laird. Reissued by Bennett, Moss and Co., Leman Street, Goodman's Fields, with date effaced. Published by Tregear. 24 × 16.

1843.

Hunting. Four plates. By and after C. Hunt. 23 3/16 × 17⅞.

1845.

HEREFORD AND MONMOUTH STEEPLE CHASE—
The Start.
Coming In, etc.

Four plates. Published, April 28, by Ackermann.

Charles HUNT.—(*Cont.*)

1848.

The Derby. By and after C. Hunt. Published by J. W. Laird, 2, Barge Yard, Bucklersbury. 30¼ × 20¼.

1849.

Portraits of Winning Horses (1842-1849). Two on a page. Twenty-two coloured plates by C. Hunt. (Gilbey Sale, June 22, 1915.)

1856.

WORCESTER STEEPLE CHASE—

Coming In. Published May 16. Reissued. 20 × 14½.

GRAND MILITARY STEEPLE CHASE, near Newmarket, March 24, 1856. Twenty horses started—

1. *The Start.*
2. *Double Brook.*
3. *Doublestone Well.*
4. *Coming In.*

By and after C. Hunt. London, published, Nov. 15, by Ackermann and Co. 96, Strand. 20 × 14½.

"*Blinkbonny.*" Winner of the Derby and Oaks at Epsom, 1857. Published, July 15, 1857, by E. Gambert, 23, Berners Street. Painted and engraved by C. Hunt and Son. 26 × 20.

Undated.

RACE HORSES.—

"*Sefton.*" By and after C. Hunt. 26 × 19½.

"*Musjid.*" By and after C. Hunt.

Liverpool Grand National. By and after C. Hunt. Four plates. Published by Bennett, Moss and Co., Leman Street, Goodman's Fields. (Reprints exist.)

ACKERMANN'S SERIES OF NATIONAL STEEPLE CHASES—

The Worcester.
The Dublin, etc.

Set of four aquatints by C. Hunt.

COACHES—

"*Birthday Team.*" The Devonport and London Royal Mail, with passengers and luggage. View of Windsor Castle in distance.

"*Roadsters.*" New London Union Coach in typical English landscape. Two aquatints by C. Hunt. Published by Tregear. 23⅛ × 19⅞.

Leamington Steeple Chase. By and after C. Hunt. Published by Ackermann. Reissued.

Julius Cæsar IBBETSON.

1759-1817. The boon companion of George Morland; his follies and failings are of the same class. He was a landscape and figure painter, and his sporting pictures are few. Ibbetson practised a peculiar style of etching.

Engraved Works.

1790.

SHOOTING—

Woodcock Shooting. Stipple by R. Dodd.
Pheasant Shooting. Stipple by R. Dodd.
Coursing. Aquatint by Simpson.
Snipe. Aquatint by Wells.
Partridge Shooting. Stipple by R. Dodd.

Reissued 1800, with address of Colnaghi.

G. JONES.

Engraved Works.

1825.

Dog and Fox. Aquatint by H. Pyall. London, published, Aug. 1, by J. Brooker, 5, Southampton Row, Russell Square.

Cock and Pheasants. Aquatints by H. Pyall. 11 × 8⅜.

Pheasants in Danger.

1829.

The Contention. Aquatint by H. Pyall. London, published by Pyall and Stroud, 79, Hanover Street, Oxford Street. 10¾ × 8¼.

1831.

First of September—
Morning. Pair. Aquatints by H. Pyall.
Evening.

Undated.

Shooting—
Pheasant. Set of four. Aquatints by H. Pyall. 17 × 13.
Woodcock.
Partridge.
Duck.

The Rivals. Aquatint by H. Pyall. 11 × 8½.

Richard JONES.

Ex. 1818-1820. Of Reading and 31, Rudd Place.

Engraved Works.

Coursing. Four aquatints by Ch. Turner. Published, Jan. 1, 1821, by
Going Out. R. Ackermann, 101, Strand. 18⅛ × 13½.
Finding.
The Death.

Frank Buckle. Nearly W.L., seated in chair. Line by W. C. Edwards. Published, 1831, by S. Buckle, Peterboro'. 14 × 10.

Samuel John Egbert JONES.

Exhibited, 1820-1845, first from Mile End, later, 1833, from Bartholomew Lane

Engraved Works.

1826.

Elephant and Castle, Newington. Etched by W. R. Smart. Aquatint by G. Hunt. Published by George Hunt, Tavistock Street, Covent Garden. Reissue published by J. Moore, 1, West Street, St. Martin's Lane. 29¼ × 20.

1827.

Stage Coach being Driven through Fine Scenery. Aquatint by G. Hunt. Published by J. Moore, 1, West Street, St. Martin's Lane. 17½ × 13¾.

Royal Mails Starting from the Post Office, Lombard Street. Aquatint by C. Hunt. First issue published by T. McLean. Second issue published, Jan. 1, for the proprietor by G. Hunt, Corner of York and Bridge Streets, Covent Garden. (Watney Collection.) 17 × 14¾.

Samuel John Egbert JONES.—(*Cont.*)

1829, 1830.

The Fox Hunter. A Pair. One with hounds, by C. Hunt, published, 1830, by R. Ackermann, 96, Strand. One without hounds, published, 1829, by R. Ackermann, 96, Strand. Verses under "By a Fox-hunter." 17$\frac{7}{16}$ × 13$\frac{3}{4}$.

Undated.

Gamekeepers Refreshing Under a Tree, with Horse and Hounds. Aquatint by S. Himeley; also by H. Pyall.

Gamekeepers Returning. Aquatint by G. and C. Hunt.

May-Fly Fishing and October Evening. Aquatint by H. Pyall.
It is uncertain whether this is after S. J. E. Jones. It may be after Richard Jones, or G. Jones.

Going Out Shooting.
Return from Shooting.
Watering Horses.
A String of Horses Outside an Ale House.
Set of four, or two pairs. Engraved by W. Fellows. Published by J. Moore, West Street. 17$\frac{1}{2}$ × 14.

Horses Going to a Fair
Royal Mails Starting from the Post Office.
Horses Watering.
Stage Coach.
Set of four aquatints by Himely.

E. F. LAMBERT.

1823-1846. Living in Commercial Road, Surrey.

Engraved Works.

Brighton Coach at the Bull and Mouth, Regent Circus. By G. and C. Hunt 29$\frac{1}{4}$ × 20$\frac{1}{2}$.

1829.

Celebrated American Trotting Horse, Tom Thumb. Aquatint by G. and C. Hunt. Text describing remarkable performance, Feb. 2. (Halsey Collection.)

Sportsman's Visit.
Sportsman Preparing.
Pair aquatints by C. Hunt.

Sir Edwin LANDSEER, R.A.

A very extensive catalogue of the engraved works (517 items) of this artist was compiled some years since for an exhibition at Messrs. Henry Graves's Galleries, 6, Pall Mall, S.W., so it has not been considered necessary to attempt to enlarge on that catalogue *raisonné*.

GEORGE HENRY LAPORTE

(*Circa* 1800-1873)

Son of John Laporte, landscape painter, whose views were engraved by Jukes and King and other aquatinters. George Henry painted, *c.* 1834, a view of Lord's Cricket Ground reproduced in the "Sporting Magazine," 1835, also a view of The Royal Toxophilites' Ground. Laporte's hunting pictures were quite numerous, and many of his pictures were reproduced in the "Sporting Magazine" and similar annals of the day.

Engraved Works.

1831.

The Brookside Harriers. Mezzotint by W. Giller. Published by Mr. Carr, Kingston, near Lewes, and G. H. Laporte. Dedicated by permission to Sir George Shiffner, Bt., and the Members of the Hunt. 21 × 16½.

1837.

Arab Mare. Engraved by J. H. Engleheart. Published by Pittman, Warwick Square.

The Black Arab. Engraved by Paterson. Published by Pittman, Warwick Square.

1838.

The Bay Arab. Engraved by J. Scott. Published by Pittman, Warwick Square.

1839.

Made a Cast. Engraved by J. Scott.

Liverpool Grand Steeplechase, 1839. Four plates. Aquatints by R. G. and A. W. Reeve. Published by Messrs. Fores. Reissued, 1853.

1842.

Attila. Winner of the Derby, 1842. Engraved by Englehart.

Returning from Hunting. Engraved by J. H. Engleheart. Published by Pittman.

1865.

Coursing—

In the Slips. Aquatints by H. Papprill. Published Oct. 12. 26 × 17.

First Turn.

BENJAMIN MARSHALL

1767-1835

AMONGST the work of sporting artists that of Ben Marshall may be picked out as the most peculiarly and intrinsically British. The pictures, and consequently the prints, have a conclusive English look about them—there could be no question as to the origin of the individuals in the racing or hunting prints, and, by the way, Ben Marshall's figures were not the least desirable part of the whole output.

He was born in Leicestershire, and started as, and remained up to the age of twenty-six, a portrait painter, which line of art he had practised under the tuition of F. L. Abbott.

Leicestershire may have cast a spell which influenced him to reject portraiture and turn to sporting subjects. A still more effective cause was the fact to which he himself testifies : at that date a man was ready to give fifty guineas for a portrait of his horse and a mere ten for one of his wife—and a very reasonable determination it looks too, when regarded from this point of view !

After twenty years' residence in London, Marshall migrated to Newmarket, and became a sojourner in that centre of sport. Indeed so identified with the town was he that we read on several prints " Marshall of Newmarket." But after some years—thirteen to be exact—he returned to London, a change of locality determined by the fact that his son had obtained an appointment in the Customs. There was also a younger son named Lambert, who attended the Art Schools in the Metropolis, and who, in later years, painted several sporting pictures, small plate engravings of which appear in the " Sporting Magazine," engraved by Romney, Engelheart and others, but which, either from lack of interest or from their insignificance, did not attract the regular aquatinters or mezzotinters who presented separate printed plates to the public.

Ben Marshall died on July 29, 1835, aged sixty-eight, and was buried at Bethnal Green.

He is represented in our catalogue by some really fine prints, and scrutiny of the list leads me to choose, for first and foremost inspection, two mezzotints which are as rare as they are beautiful. The one, an equestrian portrait of Francis Const with his dog, who, in another picture after Jackson, equally engraved by Charles Turner, is stated to be Chairman of the Westminster Sessions.

Notwithstanding this, there seems to be some doubt about the identity of the Const in the Marshall print, and it is a matter of great regret that more details are not forthcoming concerning what the writer regards as one of our very finest sporting mezzotints.

As some sort of compensation, there is abundant daylight shed upon the second of these pictures, a mezzotint of Thomas Oldacre, for many years huntsman to the Old Berkeley Hounds, who is depicted on Pickle. Here we are dealing with a personality, and, moreover, with a subject of great interest.

The mezzotint hangs above my table as I write, for I am the lucky possessor of a proof before letters of this print, and I find in it many noteworthy points.

Whiston Barney, who was no mean engraver, as illustrated by the fine portrait of Georgina, Duchess of Devonshire, after Gainsborough, has studied his picture well. Giving but a perfunctory attention to a rather mean background, he has thrown the whole force of the light and shade at his command into the portrayal of the man and horse ; a concentration of intensity which he also develops in the drawing of the two hounds, attaining a result at which, I imagine, few would cavil. The long-skirted coat worn by huntsmen of the period, with the very deep collar in the mode of the day, falls precisely as it should, the cap with the broad brim in front takes a natural angle, and Oldacre carries under his arm the short copper horn with one twist.

There is no burlesque touch, such as one finds in many an Alken print where the thong of the hunting-crop is looped in such fashion as to suggest a four-in-hand whip, or floats like the line of a fishing-rod : in this engraving the natural and expert manner of holding the hunting-crop is indicated. The rather knowing-looking brown mare Pickle, by Goldfinder, shows great power in her quarters, and possesses a fine shoulder. She was once the property of that sporting parson the Hon. and Rev. William Capel, and I note, in passing, that the hounds are not anonymous, but bear the names of Maleburn and Ramper.

The Berkeley Hunt ! And what about it ?

Before Mr. Capel was Master, the tenure of it was vested in the noble family of Berkeley, who have been famous in sport and famous for their hounds since the Conqueror. The records are somewhat hazy, but there is one legend, of date quite uncertain, which tells how a certain Lord Berkeley "kept thirty huntsmen in tawny coats," his hounds being kennelled in the village of Charing, close upon that space occupied now by the Charing Cross Hotel, and its vicinity. From this point they hunted the country in the neighbourhood of London. We are allowed to guess at the quarry! Was it wolves, boar, or deer? Any, or all of these, maybe, as foxes were considered but "small beer" in times long gone by.

Later on, events gather to themselves some shape and form a picture, rather blurred, it is true, but still there is a certain outline about it. Frederick Augustus, fifth Earl of Berkeley, who was born in 1745, hunted a tract of country with a pack distinguished by the name of the Old Berkeley. This country ran for the astounding distance of one hundred and twenty miles, extending from Scratch Wood, which was close to Wormwood Scrubs, to beyond Thornbury in Gloucestershire, or, as it is casually put by some historians, from "*London to Bath.*"

Not satisfied with this, they also occasionally hunted in some of the Bramshill country in the days before Sir John Cope established his own pack.

There were kennels at Cranford, Lord Berkeley's seat in Middlesex, at Gerrard's Cross in Buckinghamshire, at Nettlebed, too, in Oxfordshire, and at Berkeley Castle.

It must be remembered that there was a great difference between foxhunting then and now! There was not a sufficient supply of foxes to keep a hunt going in a moderate-sized country for the whole season, as in our own day, and the system followed was that of hunting one part of the area for a month or six weeks, and then of transferring hounds to another portion of the hunt.

This Lord Berkeley gave up hounds about the end of the century, and, as far as one can judge from an involved account, the country was then divided up, and his immediate successors in various districts were the Rev. William Capel, already mentioned, and a subscription pack, to which the chief subscriber was Lord Sefton. About 1810, however, Colonel Berkeley (afterwards Lord Fitzhardinge) again started a family pack and hunted the Gloucestershire side from Berkeley Castle, which pack has endured up to the time of writing.

The difficulty of the historians of sport seems to lie in the direction of those successors to the fifth Lord Berkeley, and

the position held by Oldacre (sometimes rendered Oldaker) under the new *régime*. They certainly do not make themselves clear. Are they purposely vague, or is the present writer too dull of comprehension to follow their intricacies ?

Oldacre, and after all it is Oldacre who is calling for our present attention, has the reputation of thirty-five years as huntsman. Did he hunt hounds during the later period of mastership of the Earl of Berkeley, and then, as one writer has it, succeed to the same position under the subscription pack, which only lasted for one season ? Shall we agree that he then left with Lord Sefton to hunt a pack which his lordship had started at Middleton Stoney ? Or shall we take for granted the assertion of another authority, who assigns to him the position of huntsman to Mr. Capel, who was hunting the neighbourhood of Watford and Gerrard's Cross ?

Oldacre's last master was Mr. Harvey Combe, who was hunting the Berkeley country about 1820, and continued in this office until 1833, when a Captain Freeman held the Mastership for one season only, Mr. Harvey Combe taking the country a second time in 1834, and hunting it with the pack he had purchased from Mr. Osbaldeston.

There were many good runs under Oldacre, and it is rather amusing to note that he once killed a fox in Kensington Gardens, which was then quite wild country.

The " tawny coats," under their modern transformation into yellow plush, have remained the uniform of the hunt, so that this print in colour, with its welcome and unusual change to yellow, in contrast to the all-pervading and ubiquitous scarlet, is very decorative.

But, alas ! an acceptable copy in colour is very rarely met with, and the writer can only call to mind one which he saw some twenty-five years ago, and which had fine contemporary colouring, together with some printing in colour.

Derelict plates of this type, heavily loaded with colour (generally modern) are occasionally to be found, but they rouse no interest in him, whatever price they may command in the market.

The mixed-manner print of Oldacre by Woodman is quite pleasing when in the first state, open letters, but he cannot speak from experience of a good one in colour, as he has not been lucky enough to see such a one ; they are heavily camouflaged with modern paint and chalk, as a rule. It is quite possible that there is in existence an example of merit, but it would not, of course, be actually printed in colour, as it is for the most part a line engraving.

In this print Oldacre is on Brush, a light bay gelding, which stood 15 hands, 2 inches, and was bred in Whittlebury Forest. At six he was still half-broken and very restive, so he was sent to Tattersall's to be sold for what he would fetch, and was bought for the Berkeley Hunt for sixty guineas, becoming, under Tom Oldacre, a perfect snaffle-bridle hunter. Charles Davis used to say that he was like two horses, he was of such extraordinary stamina, and he instanced an occasion when he met the Old Berkeley Hounds at Bagshot Heath. They killed their first fox after a two hours' run, and as they were breaking him up, another fox was holloaed away, and this was also killed after a run of two hours. All the second horses were beat, but Brush went through both runs and was fresh at the end.

Tom Oldacre rode this horse for sixteen seasons, and Marshall painted him with some favourite hounds, of which the one immediately at the heels of Brush is Fencer, so called as he never meused, but always topped his fences.

Oldacre was of a saving disposition, and had put by sufficient money to end his days in peace and comfort in an old-world cottage near Gerrard's Cross. He could afford himself the luxury of a hack, on which he would ride about and inspect with complacence those scenes of horse and hound in which he had taken so conspicuous and active a part. Here he died in 1831, at no great age.

Marshall must have painted at least three pictures of the huntsman of our story, on different horses each time, for besides the two which are represented in the mezzotint, and in the mixed-manner print which I have been endeavouring to describe, there is another which I have seen, and, as far as I know, this one has not been engraved. It is in the possession of the Combe family.

Another well-conceived and decorative print is that of Lord Darlington and his Hounds, but we have dealt fully enough with this nobleman under Chalon, and leave him without further mention.

Haphazard and *Muley Moloch*, published in 1805, are line engravings. Haphazard is shown ready for action in his match of 500 guineas against Lord Strathmore's Walnut at York. Samuel Wheatley, his training-groom, is the figure holding the horse, and William Price is the jockey about to mount.

Muley Moloch is being scraped down after winning a twenty-guinea sweepstake, to which there were ten subscribers. Hardy, a training-groom, Trotter, a farmer, and Thompson, the head gardener at Raby Castle, are also in the picture.

There are certainly a few prints of fighting-cocks after Alken, but anything of interest about these birds or about cock-fighting must be included in this short sketch of Marshall, for his prints, engraved by Charles Turner, are distinctly the best of their kind.

Take Black Breasted Dark Red, as an instance!

The cock appears perfectly trimmed and ready for the fight, with his long artificial silver spurs bound on him. Here is the opportunity for the excellence of the colourist to make itself manifest, and show with an accurate judgment all the tones of the breed represented by these beautiful birds. Monotone, in these prints, is quite useless and ineffective, say I!

It is probable that the diversion of cock-fighting originated with the Greeks, who saw in this pastime a means of instilling valour into the minds of their youths, and it was practised by them to such an extent and with such gambling tendencies that many of the well-to-do families were ruined.

The birds used in the contests appear to have been natives of Persia, transported to Greece for the game.

Then we find this sport adopted by the Romans, who always followed in the footsteps of the Greeks, and established in their own country any usage which might be turned to their advantage, whether of work or play. But by this time cock-fighting had lost all serious significance and had become a mere revel of the gamester.

William Fitz-Stephen, who wrote the life of Archbishop Becket in the reign of Henry II., is apparently the first chronicler to make mention of it as a British pastime. He describes it as a sport of schoolboys on Shrove Tuesday; condoning or condemning, who shall say? Still, though we have no definite chapter or verse as authority, we may nevertheless conclude that these birds, and therefore this sport, were in the country before the landing of Julius Cæsar.

Cock-fighting was fitfully continued in Britain, sometimes in vogue, sometimes disapproved of, and in the reign of Edward III. it was prohibited, as at the present time.

The Merry Henry VIII. added a cockpit to his palace at Whitehall, but he was one who made and unmade laws to his own caprice. When the sport was at its zenith there were cockpits attached to the local inns, and in holiday times cock-fighting vied for popularity with dog-fighting, bull-baiting, and with that milder form of amusement, Morris Dancing.

Oliver Cromwell, of course, put it on his prohibition list, but the Stuarts, ever the patrons of mirth and revels, brought it into royal and popular favour, and there were cockpits for

Royalty's disport at Newmarket and Whitehall, while at the Restoration we see :

> " A hound and a hawk no longer shall
> Be token of disaffection ;
> A cockfight shall cease
> To be a breach of the peace,
> And a horse race an insurrection."

The Newmarket cockpit was the scene of a celebrated fight which is chronicled in the Sporting Repository, but minus date. The prize was a race-horse, and this item spurred on the zealots to produce the winning cock. The eventually winning bird stood on his legs with his head hanging on the ground for nearly an hour, and 100 to 1 guineas were frequently laid against him. To the astonishment of the entire audience, however, his antagonist succumbed, and this game bird was carried out in triumph, having won for his owner the race-horse. He did not " run away," but, in defiance of the proverb, lived all the same, to fight another day and to win again.

An advertisement of March, 1822, gives all indications as to date of contest, prize to be won, place of meeting, etc.

" To be fought at the Royal Cock-pit, Tufton Street, Westminster, on Monday, the 18th of March, 1822, and three following days, 6 gns. per battle, and 100 gns. the main, between the gentlemen of Somerset and the gentlemen of Norfolk. To begin at six o'clock. There will also be, at twelve o'clock precisely, on Wednesday, the third day, a gold watch fought for by sixteen cocks.

" Feeders : Briggs, for Somerset ;
Nash, for Norfolk."

Even in the full of the cock-fighting days there was a good deal of controversy as to the humanity of fighting cocks with artificial sharp spurs. The argument of the supporters of this practice was that the use of the spurs was the reverse of cruel, since the contest, by this means, was sooner ended, and the sufferings trifling compared with those resulting from combat with their natural weapons.

Tremendous science is involved in the breeding of these cocks. Early in the nineteenth century crosses were little considered, while the preservation of the feather, and, what is still more essential, the constitution of the birds, was retained with much in-breeding. However, cocks bred from a father and a daughter were found

FRANCIS CONST.

After Benjamin Marshall.

Engraved by C. Turner. From a print in the British Museum.

p. 176.

to be lacking in courage, whereas those from a mother and a son were good in feather, and would, moreover, stand to be killed by inches.

A yet greater science lay in the system of feeding and training the birds, and, as an art, presented far more difficulties than the training of a race-horse.

Dick Vaughan, whom we mention in our ruminations over Pollard coaching prints, was a great cocker and had a cock-pit of his own at Cambridge, which was much frequented by both Town and Gown, but was probably barred by the authorities, for I see that this pit, which was formed of a newly-cut turf, was in an upper room and had to be approached by a ladder, which was promptly withdrawn as soon as all those who had the *entrée* had been admitted, so as to evade the attentions of the uninvited.

The Sportsman, who is standing gun in hand by a stile, with a pointer and setter beside him, published 1824, is Thomas Gosden, the celebrated sporting publisher and bookbinder of St. Martin's Lane, and afterwards of 18, Bedford Street, Covent Garden. Some further information concerning this sportsman will be found in the appendix of Publishers. Gosden was a great friend of Marshall's, and this print is one of those on the margin of which we are reminded that the painter is "of Newmarket."

It is not generally known that Ben Marshall, about the year 1830, was "Observator," or Turf correspondent, to the "Sporting Magazine."

Ben MARSHALL.
Engraved Works.

1796.

RACE HORSES—
"*Adonis.*" Property of Mr. Taplin. Mezzotints by C. Townley.
"*Bungay.*" Published by Taplin. 18 × 15.

1805.

RACE HORSES—
"*Haphazard*" and "*Muley Moloch.*" Engraved in line by Cook. Published, April 15, by W. and G. Cook, 23, Beaumont Street, and 2, Clarence Place, Pentonville. 24 × 18. Engraved surface, 23¾ × 17¾.

The figures in the left-hand corner of the plate *Muley Moloch* are portraits of Trotter, Hardy and Thompson, well-known astute Turfites of the day.

Lord Darlington and Hounds. Engraved in line by J. Dean. Published by B. Marshall, 23, Beaumont Street. Reissue published, March 1, 1810, by W. D. Jones, Cambridge. Early states have proof, etched. (The engraver, J. Dean, is obviously not the mezzotinter.) 24 × 22.

1806.

Francis Const. Mezzotint by C. Turner. Published, Dec. 25, by C. Turner. (Value £80.) 26⅛ × 22.

Ben MARSHALL.—(*Cont.*)

1808.

RACE HORSE—

"*Sir Teddy.*" (Beat London to Exeter Mail Coach, Aug., 1808.) Mezzotint by C. Turner. Published, Dec. 31, by late Whitaker's widow, 25, Beaumont Street, Marylebone. 14 × 10½.

"*Sancho.*" A Pointer. Engraved by C. Turner. Published, March 20, by Messrs. Random and Sneath, 5, Hart Street, Bloomsbury. Reissued by C. Random, at 65, Pall Mall. 19⅜ × 12⅝.

1809.

Francis Dukinfield Astley and his Hounds. Engraved in line by R. Woodman. Published, Oct. 1, from 23, Beaumont Street, by B. Marshall. Word proof in early states. 24 × 19 plate.

1810.

Two Game Cocks. Black Breasted Dark Red and Streaky Breasted Red Dun. Mezzotint by C. Turner. Published Jan. (Not mentioned in Whitman's book on C. Turner.) 15⅝ × 18⅞.

Thomas Oldaker on "Brush." Engraved by R. Woodman. Published in line, May 1, by Thos. Oldaker, at the Kennel, Gerrard's Cross, Bucks. First state, title in open letters. Second state, letters filled in. 24 × 18.

Jackson, John. Pugilist. *See* List of Prize-Fighters. Mezzo by C. Turner.

1811.

RACE HORSE—

"*Diamond.*" Mezzotint. Engraved by Barnard. Published, Jan. 1, by Thos. Palser, Surrey Side, Westminster Bridge. 21¾ × 17¾. Also mezzotinted by W. Ward.

1812.

Hunters at Grass. Mezzotint by W. Ward. Published, Jan. 1, by W. D. Jones. Proofs before all letters are to be met with. 23¼ × 20¾.

Cock in Feather.
Trimmed Cock. Two plates. Engraved by C. Turner. Published March 28. In second state the plates are reduced in size and entitled *Peace* and *War.* 15⅝ × 18⅞. Reduced to 14½ × 18⅛ in second state.

1815.

RACE HORSES—

"*Lop.*" Engraved by Whessel. Published, Jan. 1, by J. Harris, Sweetings Alley.

"*Pericles.*" Engraved by R. Reeve. Published, March 1, by S. Knight, No. 3, Sweetings Alley, Royal Exchange. Same, mezzotint, by W. Ward. 16$\frac{13}{16}$ × 15¾. Published, March 13, 1816, by C. Tibbits, Barton Seagrave, Northamptonshire. 16$\frac{1}{16}$ × 15¾.

1818.

Horse Race.
Filho da Puta and Sir Joshua. Two plates. Mezzotints by W. Ward. Published, June 1, by S. Knight, 3, Sweetings Alley, Cornhill. 23 × 18½.

1826.

RACE HORSE—

Dick Andrews with Richard Goodison in the Saddle. Mezzotint by C. Turner. London, published, March 26, 1826, by M. Colnaghi, 23, Cockspur Street, Charing Cross. 21½ × 16⅝.

Ben MARSHALL.—(*Cont.*)

1820.

Tom Oldaker on "Pickle." To the Hon. and Rev. Wm. Capel and the gentlemen of the Berkeley Hunt the following portraits are humbly dedicated by their obedient servant, David Niddery. Thos. Oldacre, thirty-two years huntsman; Pickle, a favourite brown mare by Goldfinder out of a Snap mare, late the property of the Rev. William Capel; Maleburn and Ramper, two favourite hounds belonging to the hunt. Mezzotint by W. W. Barney. Published, Jan. 1, as the Act directs by D. Niddery, Watford, Herts. There is a state before all letters. $23\frac{3}{4} \times 17\frac{3}{4}$.

1824.

The Sportsman (Thomas Gosden). Engraved by Maile. Landscape by Luke Clennel. Published by Gosden. A state before letters. $8\frac{1}{2} \times 6\frac{1}{2}$.

Undated, or Dates Not Ascertained.

RACE HORSE—
"Zingaree." Engraved in line by Woodman.

HUNTER—
Spangles. Engraved by John Scott.

DOGS—
Water Dogs. Engraved by W. Ward.

Streaky Red Deer. Engraved by R. G. Reeve.

RACE HORSE—
Oscar. Stipple by Whessel.

GEORGE MORLAND

1763-1804

THE life of Morland has had many interpreters; the vicissitudes of the painter's career, his talent, his virtues and his vices, have formed a theme which has been viewed from as many different aspects as were suggested by the varying personalities of his numerous biographers. This concentration of interest is not to be wondered at. Morland may well be termed a corner stone of the edifice of genuine British art, and to investigate the permanence and brilliance of the component parts is to enter into comprehension of the whole.

To the reader who is interested, I would recommend, as a selection, "Dawe's Life," published in 1807, "Memoirs" by J. Hassell, published in 1806, and a work written a century later, in 1907, by the late Sir Walter Gilbey, in which we have the facts of the troubled life of Morland illuminated by the clearer judgment of posterity, which can condone so much of human frailty, and can grant so much indulgence to the eccentricities of genius.

To the reader, too, who is urged by the desire to follow up his knowledge acquired from books, I would recommend that he should give his attention to the actual works of the artist, and that he should study the pictures and prints of which there are many of great beauty—for the most part fairly easy of access in excellent reproductions—and, as opportunity offers, in this research he will find much occasion for enjoyment. In fascinating guise we see English rural scenery, we meet men, women and animals as they lived and toiled in our country-side in the eighteenth century.

The writer has indulged in this pleasure; he has looked at those remnants of Morland's art, which present one enchantment after another, in happy sequence, or in felicitous detachment. A voyage of discovery to picturesque villages, in which England is so rich, especially in the Eastern counties, will reveal many an interesting scene, recalling those produced by the artist, and

will inspire within us a sense of familiarity and completion, as we compare this actuality with its counterpart in those well-scraped and well-conned mezzotints.

The oak trees, sometimes reminiscent of Constable, but withal Morland's own, as only he could paint them; the thatched cottages and farmhouses, the rustic inn, the frigid, yet delightful snow scenes, so aptly developed in that picture of *Giles, the Farmer's Boy*, who shivers in the very realistic interior of a stable among his cattle, and looks out dolefully at the ice-bound farmyard which scintillates in the rays of the sun.

And then the sea—and what true Briton does not love a sea-piece? We have the ocean boisterous with grey and white squall, dominated by black overhanging clouds—a picture always imposing and exhilarating.

And in the foreground of Morland's compositions how often we find figures or animals of interest, each, as it were, playing a part in the story, even if that part be only to indulge in repose following upon work or sport, that state which succeeds exertion, and the portrayal of which came to this artist with such felicity when he was interpreting the manners and tastes of his day.

Full of menace looms the storm in one of my favourite prints, *Selling Fish*, but the fish-girl in the picture soon dissipates all gloom as she stands with her hair and red fichu streaming to the play of the breeze, while she bargains with a mounted dealer for her fish—there is salt in the air; we taste it as we watch her trade.

And where is there room for the antipathy of the most rigid misogynist at the sight of Morland's girls?

It is said that he had perfect models in his sister Maria (Mrs. Ward) and in the person of his own wife, and all records tell us that these two ladies figure in many prints. As an instance of this we may cite *The Party Angling* and its companion picture, and, again, his *Constancy and Variety*. But the origin of the attractive models is, after all, immaterial; they are still with us in all their inherent charm—good girls and naughty girls, of high or low descent, from the patrician lady visiting her children at the boarding-school, to the disreputable, but still attractive, courtesan who stands, through the years, at the portal of a low tavern; from the ruddy, wind-bronzed fish-girls and the country maidens of the wild rose cheeks, pursuing their calling outside cottage or inn, to the romantic lady of the ostrich feather hat, contemplating the miniature of her lover, in that graceful Ward mezzo *The Pledge of Love*.

One and all, whatever their folly or their wisdom, whether

ostentatiously wanton or sweetly simple, hold sway over the rovings of fancy ; and, moreover, in their own day they pointed a moral or adorned a tale. Even where the subject is suggestive, or verges a trifle towards the frail and indiscreet, Morland presents it with such charm that the impropriety is subordinate to the beauty of the picture, and thus offers no hint of depravity or vice.

Morland was born in London in the year 1763. His father was Henry Robert Morland, who worked in mezzotint, pastel and oils, and exhibited at the Royal Academy. Two representative examples of his work are to be seen to-day in the National Gallery —*The Lady's Maid Soaping Linen*, and *A Lady's Maid Ironing*.

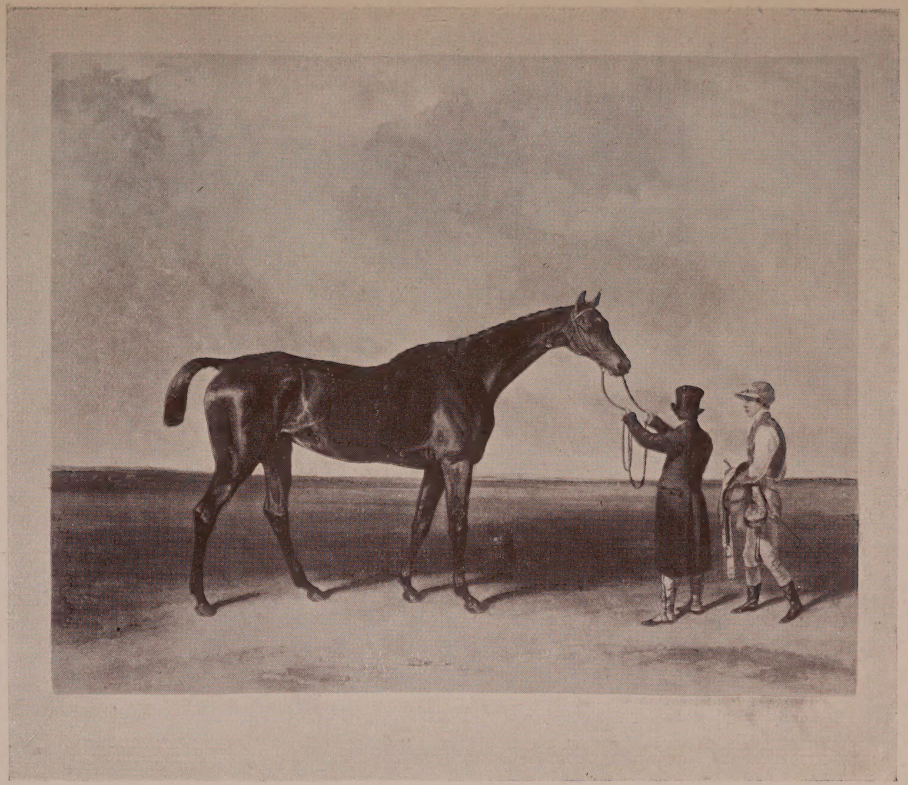
Although, in all probability, never in the front rank in his profession, he must, at one time, have enjoyed some reputation, as he painted a picture of George III. which was engraved by Houston. A friend of Sir Joshua Reynolds, he sold the latter his house at 47, Leicester Fields, but imprudent speculations led him into difficulties, with the result, that in 1762 he was declared bankrupt ; and from this date the friendship with Sir Joshua seems to have declined, as at that time bankruptcy was considered a disgrace and its victims shunned.

It is difficult to classify George Morland ! There is certainly a sufficient number of sporting prints after his design to endow him with more than a passing interest in this volume, even though it would be stretching a point to call him a sporting artist ; it would also be an exaggeration to consider him a sportsman in the true sense of the word, although he dabbled in various sports, as I shall endeavour to show, and so acquired a first-hand knowledge. It was this competence, combined with a love of horses and other animals, which called into being those charming studies we are now discussing.

He certainly was at home in the saddle and rode a great deal, especially in his youth, and, in a letter to a friend, Philip Dawe, written from Margate, he describes his experiences as an amateur jockey in an amusing sketch of an unpleasant adventure. He gives no clue to the horses he rode or to their owners—but the letter shall speak for him.

" You must know I have commenced a new business of jockey to the races : I was sent for to Mount Pleasant * by the gentlemen of the Turf to ride a racer for the silver cup, as I am thought to be the best horseman here. I went there and was weighed, and

* This is five miles south-west of Margate, east of Minster, and is also called King William's Mount.



FLEUR DE LYS.

After Abraham Cooper.

Engraved by T. Lupton.

[*See p.* 95.

afterwards dressed in the tight striped jacket and jockey's cap, and lifted on the horse, led to the start, placed in the rank and file: three-parts of the people out of four laid great bets that I should win the cup, etc. Then the drums beat and we started: 'twas a four-mile heat and the first three miles I could not keep the horse behind them, being so spirited an animal; by that means he soon exhausted himself and I soon had the mortification to see them come galloping past me, hissing and laughing, whilst I was spurring his guts out.

"A mob of horsemen then gathered round, telling me I could not ride, which is always the way if you lose the heat; they began at last to use their whips, and, finding I could not get away, I directly pulled off my jacket, laid hold of the bridle, and offered battle to the man who began first, though he was big enough to eat me: several gentlemen rode in, and all the mob turned over to me, and I was led away in triumph with shouts.

"But, however, I did not fare near so well at Margate races, and was very near being killed: I rode for a gentleman and won the heat so completely that, when I came into the starting-post, the other horses were near half a mile behind me, upon which near four hundred sailors, smugglers, fishermen, etc., set upon me with sticks, stones, waggoner's whips, fists, etc., and one man, an innkeeper here, took me by the thigh and pulled me off the horse: I could not defend myself: the sounds I heard all *where*: 'Kill him! Strip him! Throw him in the sea! Cut off his large tail!' and a hundred other sentences rather worse than the first.

"I got from them once, and ran into the booth: some men threw me out amongst the mob again and I was then worse off than ever: Michiner rode into me, dismounted and took me up in his arms, half beat to pieces, kept crying to the mob to keep back, and that his name was Michiner and he would notice them: at last a party of light horsemen and several gentlemen and their servants, some post-boys, hairdressers, bakers, and several other people I knew armed themselves with sticks, etc., and ran in to my assistance, and brought me a horse, though the mob pressed so hard 'twas long before I could mount."

The artist could use his fists as well as his brush, and he was not the type of man to take such treatment lying down, so, even then a regular frequenter of public-houses, he sought his favourite inn, The King's Head, and met "many of my bloods and bucks," with whom he discussed the reason for this violence on the part of the mob towards them, coming to the conclusion that this lot

of roughs had laid their sixpences and shillings against his mount and wished to make it appear an unfair start. Thereupon the assembly made an end of discussion and drank three crowns' worth of punch; thus armed, they marched out in search of some of the malefactors of the racecourse. Their first visit was paid to a fishing-house, but there the roughs were too ready and numerous, so the bloods and bucks were put to an ignominious flight, their only consolation being that one sailor who gave chase "got his gruel" from Morland, who seems to have transfixed him with the blade of his sword-cane.

But the clouds were clearing and the remainder of the night's campaign sounds rather more successful. They found the identical innkeeper who had dragged Morland off his horse, and forced him and many of his company to beg for pardon and mercy.

However, exciting as they were, these racing scenes did not, apparently, inspire the artist to any sense of the romantic or picturesque, and we have no prints of racing after him. One sport which did appeal to his powers of reproduction, although I cannot say whether he actually participated in it, was angling. Punt fishing, as a sylvan branch of sport, came into fashionable repute after the publication of that remarkable book, "The Compleat Angler of Isaac Walton," which brought delight to so many readers of all classes and which remains an heirloom of sporting literature.

Miss Fanny Kemble tells that her mother, the well-known actress, Miss Decamp (Mrs. Charles Kemble), used to turn her back on all the theatrical world and devote herself to angling. Wheatley, Westall, Rowlandson and their circle were adepts at this pursuit, and it is presumable that Morland, on some fishing expedition, was much struck with the possibilities offered to his talent by this pastime, and the charm which would enhance a composition taken from life. Hence, the inspiration which produced those two attractive paintings, *The Party Angling* and *The Anglers' Repast*, of both of which we have good mezzotints by Keating and William Ward respectively. The two graceful and modish ladies are described as limned direct from Mrs. Morland and Mrs. William Ward, while the gentlemen of the party are studies from John Raphael Smith and William Ward.

In these pictures the eighteenth century survives—the modes of 1789 look elegant and becoming and compare favourably with the fashions of the late Regency. The men are depicted as regular "bucks" of their day, sporting buckskin breeches and top-boots, indispensable details of the man of fashion, although nowadays they appear as a strange *get-up* for fishing. Then we have Sambo, or Pompey, the black footman, handing the lunch

from the fishing coracle, and we remember that in those days, when fortunes often came from the Indies, East and West, these darkies were absolutely *the thing* and, moreover, an appanage of the highest respectability.

It is curious to note that in assigning a date to this print of *The Anglers' Repast* most writers give 1780 for the first issue, and add that it was reproduced in 1789 with its companion print, *The Party Angling*. Now these dates appear to me to be extremely improbable, and the inaccuracy most probably occurred in the desire of some producer of a faked print to manufacture a first state by removing the tail of the nine. If the 1780 legend be correct, Morland must have been only seventeen when he painted the picture, and Ward fourteen when he engraved the plate; moreover, these paintings are of Morland's best period, which was about 1790.

Mr. Martin Hardie, whose exactitude I have no cause to question, tells us, in the "Connoisseur" of 1904, that these pictures in point were painted between 1788 and 1793, and I can find no trace of any other Ward mezzo of that importance after Morland, scraped at this early date.

Whatever his prowess in the gentle art of angling, he certainly on occasion went foxhunting, for there is a definite record of a stay in Leicestershire, while it is highly probable that he sometimes pursued the chase in the environs of London.

Continually in debt, Morland constantly changed his address in an eternal flight from the ubiquitous bailiff. At one time his debts amounted to £3,700, and a quick change had to be effected from Paddington to Leicestershire, where, as a biographer assures us, he was invited to stay with Mr. Loraine Smith, hunting man and artist, who will appear in another chapter of this work.

According to one writer, he merely took rooms at a farmhouse in Enderby; be this as it may, it is a fact that he repaired thither, accompanied by his wife, poor lady, and his faithful servant Brooks; while Loraine Smith showed him some sport with hounds. The country life pleased him, and his brush was not idle, for we trace to this sojourn the origin of some hunting prints. It is a pity that *The Death of the Fox*, which was in the Elsenham Collection, was never engraved, for it would have made a charming colour mezzotint, and, to my view, would have been more successful and of greater attraction than the four hunting pieces engraved by Bell, which, although when good command a high price, are always to my taste a little heavy and not of first-rate conception.

This is a matter of personal preference, but, so impressed was I

with my own idea, that when I once owned them, I resold them, as they failed to please me. They have, of course, a certain amount of the Morland charm, but were I searching for a fine set of hunting prints, without regard to the prevailing vogue, or unhampered by conformity to the style of some particular artist, and setting Wolstenholme aside, on my wall should hang that beautiful and rare set of six, designed and engraved by Howitt, and published in 1802.

The Death of the Fox has two characteristics by which it differs from the ordinary run of Morlands.

We may perhaps reproach this artist with two weak points: the first, a prevailing shallowness of background; there is often no suggestion of space, and his manner is rather that of the stage scene painter—plenty of incident and a limited range.

The Death of the Fox, however, gives the lie to this criticism, for in this picture the medium of the artist conveys the idea of a fresh morning's glory. "Joy was it in that morn to be alive." The distance is pleasing, the undulating plain agreeably varied by light and shade, while the village in the near background emphasizes the gradation of landscape.

This is, in very truth, a sporting picture, with the concentration of interest on the event.

The second point on which Morland lays himself open to criticism is, that in his rendering of horses, he is too rarely idealistic. A horse was merely a farm-horse and not a thing of symmetry, speed or race; any horse would fit into the picture, and that horse was generally a grey cart-horse.

Here it will be noted, as a new departure, that while he still gives the favourite grey, he endows him with some personality, and paints a more or less well-bred hunter.

To the cart-horse alone Morland allows some individuality, and he is never truer to himself than when depicting the old broken-down Dobbin of the farmyard or stable; in this genre, no painter, not even Stubbs, could display greater penetration or finer inherent knowledge.

To this propensity, no doubt, we owe those lamentable hunters already referred to in the prints by Bell—hunters which would certainly never get to hounds, if they ever ran at all. His short stay at Enderby must have been productive of many new ideas, both in farm studies and in sport. The observing eye of the artist would note any incident or scene, and Morland's receptive genius could store impressions one after another and reproduce them in minute detail at some future period, with all their pristine freshness.

It was at Enderby that he collaborated with Mr. Loraine Smith in the picture called *A Litter of Foxes*, which was engraved and published by Grozer in 1797, Mr. Smith painting the foxes and Morland the landscape.

This is one of the few instances in which Morland admitted a working partner to artistic fellowship and co-operation. He was of too jealous a nature to adapt his own originality to the style of another, and he appreciated the incalculable effect that one strong personality may exercise over one weaker or less stable. Morland had friends and admirations ; Romney had offered him employment at £300 a year as his apprentice, and he always had a great respect for the work of Gainsborough, but his delight was to rely solely upon himself and Nature, and in no way to hamper himself with imitation or collaboration. It might be said, in point of fact, that he had a genuine fear of becoming an imitator. This was a rule from which he seldom departed, and, conversely, there are few successful imitators of Morland.

The reader may have seen four small hunting prints after Thomas Hand, who was Morland's pupil and most assiduous in essaying to copy his master. In one respect he did achieve a sorry and successful imitation, and that was in the loose mode of life and extravagant vagaries which characterized the two lives ; otherwise his copies are very second-rate.

Prints of shooting are somewhat rare, but in the writer's opinion the results are happier than in those of hunting.

Hassell * describes a shooting party in which he and Morland took part, and he relates that by the second day the artist had already collected all his *data* and terminated the necessary studies, and was insistent on returning to town. His wish was gratified, and from this one day's sport he painted four very beautiful pictures.

One specially attractive print is *Partridge Shooting*, the aquatint by Sam Alken, etched by Rowlandson.

A sportsman in a red coat is firing at partridges from his shooting pony, while a keeper, gun in hand, leads the usual shaggy grey horse over a gap from the adjoining field. Here we see, amply accentuated, a very characteristic trait of Morland, in the red coat.

His landscapes abounded in that pleasing blend of verdant ochre and brown, so suggestive of the Norwich School, but he invariably included a dash of bright colour somewhere—generally scarlet—a coat, a neckcloth or handkerchief, which have been, as a rule, happily reproduced in the prints.

* Memories of Morland, by J. Hassell, 1806.

The *First of September*, *Morning* and *Evening*, although rather hackneyed and too frequently reproduced, also depict, in most engaging manner, partridge shooting episodes of Morland's day.

A few coursing prints exist, from which comment must be withheld, as the writer has not seen them. Most of the really valuable Morland prints were executed prior to 1800, by which time his output of pictures was distinctly lacking in any degree of excellence; as the quality diminished, however, the quantity increased. He became most prolific, and good reason for this excessive and inferior work is to be discovered in the life led by the painter.

His was the light-hearted gospel: "Then take the cash and let the credit go, Nor heed the music of the distant drum"—but in its conception it lacked the refinement and grace of old Omar's ideal. No alliance had been contracted between genius and character, and Morland was weak, fond of low company, and continually surrounded by a profligate band of parasites who exploited his talent and art for their own ends. The curse of drink held him in relentless embrace; but here we may conceivably make some allowance for the too easy-going artist. It was an era in which the lower classes squandered much of their money on drink; very little sufficed, and satisfaction and intoxication could be bought for twopence—and the effects of gin were immediate and thorough.

With Morland, of course, it was a case of "easy come, easy go." And he was not alone in his shame, for the crowd of lax morals and small excitements was largely composed of contemporary draughtsmen. What other names are there? Rowlandson drank to excess, Ryland was hung for forgery, and Dighton stole the prints from the British Museum—the artistic tendency seemed to walk in devious ways, and one weakness begot another.

Morland now painted to live, as once he had lived to paint. Four thousand pictures are attributed to him, a large proportion of these mere pot-boilers painted with unsteady hand during those unsteady later years. His creditors were urgent, his debts increasing, and he led a hunted life, flitting from one shabby lodging to the next.

Another reason may be adduced for the existence of so many so-called and inferior Morlands.

A great number of these are not his work at all! His pictures and prints were popular and, to the superficial eye, of no insurmountable difficulty to the copyist. Hassell tells us that he

once saw twelve copies of a small picture at one time in a dealer's shop ; these copies being displayed in the most unabashed manner together with the original.

The year 1804 saw the close of the troubled life of the eccentric genius. He was only forty-two, and this tells its own tale.

If ever a man had been his own enemy, it was George Morland. It is curious how certain lives appear to have been lived for the benefit of posterity, rather than for their own. The man, born out of due time perhaps, lives, the victim of circumstance and of genius, and dies without any completion of that happiness which should be the right of each individual, without even attaining any fulfilment of the idealism of his own day. And then, the struggle over, he is hailed by succeeding generations as a genius, and lives in the merit of his work.

The care-free dilettante of the well-known Rowlandson drawing evolved into the care-worn and slovenly creature, hunted by bailiffs and sodden with drink, who, overwhelmed by misfortune, fell from his chair in a fit.

Lovers of the work of this great painter would have wished him a calmer passage into the shadows !

George MORLAND.

Engraved Works.

1788.

Sportsman's Hall. Mezzotint by W. Ward. Published, Dec. 1, by Holland No. 50, Oxford Street. 17 × 13$\frac{5}{16}$.

1789.

Party Angling. Mezzotint by Keating. Published, Nov. 28, by J. R. Smith. 17$\frac{3}{4}$ × 17.

Anglers' Repast. Mezzotint by W. Ward. Published, Nov. 28, by J. R. Smith. Three states : I.—Before inscription. II.—Inscription in open letters. III.—Letters filled in. (Value in colours £600.) 17$\frac{3}{4}$ × 17.

Partridge Shooting.
Snipe Shooting.
Hare Shooting.
Duck Shooting.

Engraved by C. Catton, Junior. Published, Feb. 10, by T. Smith, 35, New Bond Street. Often found with plates published, 1790, by Simpson.

SHOOTING—
Snipe.
Partridge.

Etched by Rowlandson. Aquatints by S. Alken. Published, Feb. 10, by J. Smith, No. 35, New Bond Street.

1790.

SHOOTING SERIES—
Pheasant.
Duck.
Partridge.
Snipe.

Etched by Rowlandson. Aquatints by S. Alken. Snipe and Partridge are reissues. Published, Jan. 1, by J. Harris, No. 37, Dean Street, Soho; and Thos. Merle, Leadenhall Street. Whole series reissued, May, 1792, by S. Vivares and Son, Gt. Newport Street. 19$\frac{1}{2}$ × 14$\frac{3}{8}$.

In *Snipe Shooting* J. Harris's address is given as No. 38, Dean Street.

George MORLAND.—(*Cont.*)

SHOOTING—
Hare.
Woodcock and Pheasant.
Duck. (two plates).
Four plates, stipple, Published, April 20, by T. Simpson. First issues before the brown borders. (Value, with the preceding by Catton—seven plates in all—£240.)

SHOOTING—
La Chasse de la Bécassine (Snipe). Line by A. Suntach.

1791.

SHOOTING—
La Chasse du Canard (Duck).
La Chasse de la Bécasse (Woodcock).
La Chasse du Lièvre (Hare); and others.
Line by A. Suntach, making a set of nine with (Snipe) 1790.

Sportsman's Return. Mezzotint by W. Ward. Published, Dec. 20, by D. Orme and Co., No. 14, Old Bond Street. (?) Reissued by T. Macklin. 25⅛ × 18.

Coursing. Aquatint. Published, Nov. 10, by T. Simpson. Reissued, August 15, 1814, by Thompson. 14½ × 12¾.

1792.

Coursing. Etched by G. Morland. Published, March 1, by J. Read. 21½ × 16½

Morning—Hunters Starting.
Evening—Sportsmen Refreshing
Engraved by S. Alken. Published by Vivares and Son. Reissued, March 2, 1801, by J. R. Smith. 21½ × 16½.

1794.

First of September. Morning—Evening. Mezzotint by W. Ward. Published, May 1, by T. Simpson and W. Ward. Three states: I.—Before all letters. II.—Published, 1794, by Simpson and Ward, III.—Published, 1796, by Simpson and Darling and Thompson. 23½ × 17⅝.

1794, 1795.

Hunting. Set of six. Soft ground etching by J. Wright. Published by J. Harris, No. 28, Gerrard Street, Soho, on Whatman paper Four were published in 1794. Two were published in 1795. 15 × 11½.

1795.

The Lucky Sportsman. Stipple by Soiron. Published, Feb. 14, by B. Tabart. 12½ × 10¼.

1796.

The Kennel. Mezzotint by S. W. Reynolds. Published, April 20, by J. W. Reynolds (*sic*), 6, Rolls Buildings, Fetter Lane. 14 × 12.

1797.

Litter of Foxes. Animals by C. Loraine Smith. Landscape by Morland. Mezzotint by J. Grozer. Published by J. Grozer, 48, Goodge Street.

1799.

Setters. Mezzotint by S. W. Reynolds. Published, March 1, by S. Morgan, 22, Margaret Street, Cavendish Square. 14⅜ × 11⅞.

1800.

Poacher. Engraved by S. W. Reynolds. Published, Aug. 12, by W. Jeffreys. 20 × 16.

George MORLAND.—(*Cont.*)

FOX HUNTING—
Going Out.
Going into Cover.
The Check.
The Death.
Four plates. Engraved by E. Bell. Published, April 14, by E. Bell, 45, Islington Road, near Sadlers' Wells. (Value, coloured, £500.) 25½ × 20.

1801.

Mail Coach in a Storm. Mezzotint by S. W. Reynolds. Published, Jan. 1, by R. Ackermann, 101, Strand. 23½ × 188.

1803.

The Weary Sportsman. Stipple by W. Bond. Published by H. Macklin 14½ × 18¾.

1805.

Pointer and Hare. Engraved by J. Scott. Published, Nov. 1, by Jas. Cundee. 7 11/12 × 5 5/8.

Partridge Shooting. Mezzotint by E. Jones. Published by J. Cary. Lambeth Marsh.

1806.

Setters. Mezzotints by W. Ward. Published, June 15, by J. Linnell. Three states: I.—Before inscription. II.—Open letter proof. III.—Letters shaded. 16¾ × 13¾.

Undated.

Setter and Pigs. Mezzotint. Published by Laurie and Co.
Setters. Mezzotint by Laurie.
Pointer, The. Mezzotint by S. W. Reynolds. 15⅞ × 12¾.

C. B. NEWHOUSE.

An artist who is only known by his coaching subjects extending from 1830-1845.

Engraved Works.

1832.

Opposition Coaches at Speed. Aquatint by F. Rosenberg. London, published, Feb., by J. Watson. Printed on Whatman Turkey Mill paper. 16 × 11½.

1834.

Coaching Accidents. Set of four. Aquatints. 13 × 9½.
Mail at Temple Bar. By J. Baily. Published, July, by J. Watson, 7, Vere Street. 16 × 11½.

1834, 1835.

COACHING SCENES—
1. *The Disappointment.*
2. *A Frost.*
3. *Repose in the Mail.*
4. *An Alarming Reason.*
5. *A Faithful Ally.*
6. *A Signal of Distress.*
7. *Just in Time.*
8. *A Lazy Horsekeeper for the Mail.*
9. *An Affair of Moment.*
10. *A Lesson for the Horsekeeper.*
11. *An Insubordinate Gatekeeper.*

Scenes on the Road. Oblong folio. Eighteen aquatint plates by R. G. Reeve. Issued in parts in paper wrappers. Published, March 2, by T. McLean, 26, Haymarket. 14½ × 10½.

C. B. NEWHOUSE.—(*Cont.*)

12. *A Passing Remark.*
13. *Accidents will happen in the Best Appointed Coaches.*
14. *A Flood Tide, Ship Ahoy.*
15. *A Practical Lesson.*
16. *An Indiscreet Artist.*
17. *An Accommodating Fare.*
18. *A Race Team.*

1836.

Under Weigh Without a Pilot. The team of the Liverpool Royal Mail has taken fright and has run away without a driver. Published, Sept. 30, by Ackermann and Co. (Watney Collection.) 16 × 11¼.

One Mile from Gretna. Aquatint by R. Reeve. Published, Jan. by J. Watson, 7, Vere Street. 16 × 11 1/16.

False Alarm on the Road to Gretna. Aquatint by R. Reeve. Published, Feb., 1838, by J. Watson, 7, Vere Street. 16 × 10⅛.
(Good modern reprints of these two have been issued on old paper.)

No Time to Spare for Refreshment—Overtaken by the Opposition. Aquatints by J. Harris. Folio. Published, Sept. 30, by R. Ackermann, 96, Strand.

1837.

SCOTTISH ELECTION. Two plates—

Escorting the Rival Candidates to the Place of Nomination. Aquatint by C. Rosenberg. Published by Lewis and Johnson, 96, Cheapside. 19¾ × 15¾.

The Stage Leaving with the Result of the Poll. Aquatint by C. Rosenberg. Published by Lewis and Co., Printsellers, Leadenhall Street. 19⅛ × 15⅝.

1839.

The Express Extraordinary. Set of eight. Aquatint by C. Hunt. London, published, May 21, by G. S. Tregear, at his Cheap Music Warehouse, 90, Cheapside. 15⅝ × 10½.

1845.

The Courier. Manchester, Carlisle, and Glasgow Coach.

ROADSTERS' ALBUM—

1. *Travelling in a Hunting Country—" I hope you are not much hurt, Sir."*
2. *An Unwelcome Fare—" All that luggage by the mail, Ma'am, quite impossible."*
3. *" The Drag is broke and we are on the Bank."*
4. *" Is the Bottom pretty sound ? "*
5. *A False Start.*
6. *Taking an Inside Berth* (sic)—*" It strikes me we're going to have some rough weather."*
7. *" No time to lose, Ma'am ; here's the other Coach close behind."*
8. *" Hold hard, you've forgot the Lady."*
9. *An Awkward Place in a Frost.*
10. *" I'm afraid we have now got into the Ditch."*
11. *The Sleepy Gatekeeper.*
12. *The Old Grey loosed his Trace Again.*
13. *" Quite full, Sir."*
14. *One Mile from Gretna.*
15. *An Arrival at Gretna—Overtaken by the Guardian.*
16. *Going to the Moors.*

Sixteen plates. Aquatints published by Messrs. Fores.

John Dean PAUL (Amateur Designer).

Engraved Works.

Trip to Brighton. Four plates. Published, 1829, by McLean, Haymarket. No engraver's name. 21½ × 3¾.

TRIP TO MELTON MOWBRAY—

1. *We must be Off to Melton.*
2. *Go! I fancy he can.*
3. *Doing a bit of City.*
4. *All the World's a Stage.*
5. *At his Head a Grass Green Turf.*
6. *Then came Hopping.*
7. *Non-effectives.*
8. *Frogs and Cranes.*
9. *My Soul's on Fire.*
10. *Struggle for a Start.*
11. *Candidate for Brooke's.*
12. *Check.*
13. *Death and the Doctors.*
14. *Dulce Domum.*

Fourteen plates on twelve sheets in box roll. Published by S. and J. Fuller, of Rathbone Place. No engraver's name. (Value £80.) 21½ × 3½.

1825.

LEICESTERSHIRE—

1. *Struggle for the Start—the First Ten Minutes.*
2. *Shaking off the Cocktails.*
3. *Symptoms of a Skurry in a Pewy Country.*
4. *The Death.*

London, published, June 1, by Thomas McLean 26, Haymarket. Without engraver's name. Early issues on Whatman paper. (Value £200.) 22¼ × 9

ROBERT POLLARD & JAMES POLLARD

(Born 1755) (Born 1797)

It would be a meagre print record that contained no mention of James Pollard !

The author, in this book, has been at no pains to disguise his preference for the work of the Wolstenholmes, but, at the same time, it is questionable whether he would have ventured to trace this age of sport in its relation to prints, had it not been for the impetus given to the enterprise by the many persuasive designs drawn and published by the Pollards.

These Pollard prints lack that intimate charm so characteristic of the Wolstenholmes, but the gap is filled by the interest of incident. And let me point out at once that these artists have made a special feature and branch of that particular form of sport included under coaching records—the coaching era, the dangers of the road, the vicissitudes of flood and storm are all depicted by the Pollards. It is probable that some 80 per cent. of coaching prints of that particular period emanate from their artistic conception.

Alken, Herring, Newhouse, Shayer, and Cooper Henderson, as we know, are all represented by coaches, but Pollard has the genius of the expert together with the cunning to depict that precise era when the Mail Coaches were at their most excellent ; those last twenty years before the railroad brought in speed and efficiency and banished the age of romance and slow progress on road or across ferry. Yes, 1840 saw the doom of the coach !

After all, the coach was a national institution of paramount importance : it was the sole means of transit and communication ; and this being so, all its appendages assume a corresponding degree of importance and consideration.

There was the hostel from which the coach started on its journey, and to which it returned more or less up to time. The hostel, therefore, acquires a prominence that is hardly accorded to the inn of our own day. It was a club where the traveller

exchanged gossip and rumour, to which he brought the information gleaned in those strange parts from whence he came, where, in return, he heard, with much detail, the local doings. It was a railway station; and the travellers' room at the inn must have possessed a more convivial aspect than, let us say, a waiting-room at Clapham Junction, with its dingy Bible, water-bottle and glass, altogether rather suggestive of a stage on the road to Melancholia.

The hostel was frequently the post office; not infrequently, also, it was the mart where informal bargains were discussed and settled.

Many of Pollard's coaches are set off by a background containing an inn of note, and, viewing this, we have the *habitat* of national manners and customs of the day—we are studying the story, at once interesting and historic, of our forefathers.

These coaching inns were "Convivial Houses," and were thus named, in contradistinction to the Workhouse, which was "The House." The rabid temperance reformer has here an opportunity to make the sapient remark that too frequent attendance at the former led inevitably to domicile in the latter!

The "Pickwick Papers" note no less than fifty-five of these inns, many of them coaching inns. In 1906 only twelve of the number had been preserved—at the time of writing, how many, or rather how few, are left? But it is instructive as well as interesting to follow the history of some of the most noteworthy, which are in any way connected with, or appear in, the Pollard prints.

A start might be made from the Golden Cross at Charing Cross, whence the coaches left for Rochester. Far be it from me to assume any knowledge of the topography of Old London, but I believe that two inns, or more, stood here prior to 1830. A building bearing the name was in existence in 1643, situated in the little village of Charing, but room was needed for the open space of what is now Trafalgar Square, and village and block of buildings, including the Golden Cross, were pulled down in 1830.

Incidentally it may be recalled that the ancient Cross of Charing was erected in the thirteenth century to the memory of Queen Eleanor. But this is all very old and venerable history, and my present concern is with the later Gothic-fronted building associated with Dickens and built in 1828, or perhaps, for it is difficult to discriminate between the two, with its immediate predecessor, both of which were coaching hostelries.

There is a drawing by T. Hosmer Shepherd, depicting the intermediate Golden Cross, of which there is an engraving, dated, I believe, 1829.

Apart from coaching lore and the epoch at which it prospered,

there is little about this Golden Cross, with its vast stables and sumptuous back premises, which invites interest; indeed it must have been a fusty old place—"mouldy," if we can believe our Dickens, with all the squalor of the day—but the famous arch of the famous tragedy retailed with such disjointed gusto by Jingle must find a mention here.

"Terrible place . . . dangerous work . . . other day . . . five children . . . mother . . . tall lady . . . eating sandwiches . . . forgot the arch . . . crash . . . knock . . . children look round . . . mother's head off . . . sandwich in her hand . . . no mouth to put it in . . . head of a family off . . . shocking, shocking!"

Well, this main scene of departure of the West End Coaches was pulled down and rebuilt in the West Strand, and its removal disturbed the habits of old customers and gossips, and aroused some fleeting sentiment about the devastation of ancient London. Anyway, a dirge was written to the memory of the late lamented inn by Maginn, and runs in this style:

"No more the coaches shall I see,
Come trundling from the yard,
Nor hear the horn blown cheerily
By brandy-bibbing guard. . . .

"O! London won't be London long,
For 'twill be all pulled down;
And I shall sing a funeral song
O'er that time-honoured town. . . ."

The conviviality, of which such a point was made, seems to have been somewhat lacking in our tale of the Golden Cross, and we may perchance have fallen upon the criticism of over-fastidious or hyper-sensitive travellers—as we proceed on our coaching way we may perhaps fare better.

What about the Bull and Mouth? Here the absence of commentary allows us to indulge in the supposition that in this great hostelry the passenger found solace and good company before taking the coach. It was the principal starting-point from the City and stood in St. Martin's-le-Grand, opposite the Post Office. If my memory serves me well, it appears in the 1829 print of the Edinburgh Royal Mail. In 1830 this inn was rebuilt and re-named the "Queen's Hotel," and henceforth lost its intimate connection with coaching. One writer describes the yard of the original Bull and Mouth as a small town, and in point of fact it seems to have been an enormous enclosure, with

underground stables lit, towards 1800, by gas and beautifully kept, which would accommodate four hundred horses.

Those were days in which space in London had small commercial value or significance.

The Belle Sauvage on Ludgate Hill was a large galleried inn whence the coaches for the Eastern Counties started. Unfortunately the house and beautiful gallery have long since disappeared, but the courtyard still remains and is tenanted by the great publishing firm of Cassell and Co. The records of the inn go back as far as 1453, and tradition has it that the picturesque name derives from that of a former landlady, one Isabelle Savage. In " Kenilworth " Sir Walter Scott writes : " They now returned to their inn, the famous Bell Savage."

How jolly the yard looks in the 1831 print of the *Swan with Two Necks !* It urges one to write of coaching—such a busy departure, such an amount of bustle !

This inn stood in Lad Lane in the city, and amongst the London wags it went by the name of the " Wonderful Bird."

The origin of this unusual name is rather interesting. It started by being the " Swan with Two Nicks " : swans that swam the upper reaches of the Thames and which, for identification purposes, were marked with two nicks in the bill, to denote that they were the property of the Vintners' Company.

The old buildings of the Swan with Two Necks were pulled down in 1856, and until fairly recently Messrs. Pickford, the carriers, had their establishment at this spot.

Quite close here, at the corner of a very narrow street, were the business premises of a man who manufactured coach horns and bugles, and his vicinity to the Swan with Two Necks and to the Bull and Mouth, amongst other houses, meant good and steady trade.

Horns were a most important accessory to coaching. Where would have been that warning signal of approach and departure, had there been no horns ?

The variety and size of these instruments was remarkable. The long tin horn was not extensively patronized, but was probably used by guards on cheap, slow coaches, with no pretence to smartness.

The copper horn with a single twist and two sharp notes was by no means unmelodious when well blown, as some guards could blow.

Then there was a copper horn with two twists, and a long copper horn, anything from three to four feet in length, or more, with a very narrow bore terminating in a bell shape.

One reason for the destruction of these old galleried hostels, which were so frequently replaced and rebuilt, was their fatal facility to catch fire and burn like matchwood, as so often happened with the eighteenth century wooden structures. It was a danger to be apprehended by all those who had the desire to roam from their native village or town. Unless one lived and died on the spot of one's birth, sooner or later a night from home would see the wanderer in one of these abodes, dependent on the somewhat rough and ready methods of the inn for shelter, rubbing elbows in close proximity to other pilgrims in search of pleasure, gain, health or change, driven by necessity or what not!

Rowlandson takes off the grim humour of such a motley crowd, escaping, as best seemed, from the swiftly devouring flames. His *Inn Yard on Fire*, of 1791, aquatinted by Thomas Malton, gives a descriptive scene of what was then a frequent occurrence.

The Dover, Deal, Margate and Canterbury Coaches have landed their human wares at the inn for the night, and the yard catches fire.

Eliminate the caricature element and look for the dainty details, of which there are many, as in all the earlier drawings of Rowlandson: the pretty girl in her nightcap and bedgown descending the ladder; another pretty girl—for his was a master hand when limning the very fair and young—in the centre of the picture, her attire still more scanty, carried away to safety on the shoulders of her beau; then pass with the artist from the dainty to the comic and laugh at this French officer who makes his exit with his wig in one hand and a sword and umbrella in the other.

These vivid and attractive prints are full of allurement.

Look at the Gloucester Coffee House, which was the point of assembly of the critics of the day who, together with the amateurs, came to flatter or sneer. Examine the Peacock at Islington, or the Elephant and Castle on the Brighton Road, and let yourself wander in fancy through their purlieus—what significance attaches itself to these old institutions—so much they imply and stand for.

The mails, the crowds, the horses, the servants, drivers, guards, and so forth.

The spick and span mails, with that note of official smartness which is shared by the *personnel*; the teams, grey, brown, bay, etc.; the small concourse which presses to see all the excitement of that busy half-hour preceding the departure of five or six coaches from the establishment; neat, elegant drags with their polished boots inscribed in large characters: "The Times," "The Independent,"

MATTHEW HORSLEY (of Birdsall, Yorks). [*See p.* 35.

Drawn and engraved by John Raphael Smith. From a print in the British Museum.

"The Wonder," and such like; the highly-varnished bodies bearing here a golden cross, there some blazing device on the door panels—the thrill of selecting a seat and congenial neighbours; while the spectators of both sexes, of all ranks, from peer in his delightful conveyance with well-groomed cattle, to peasant in smock, criticise and approve and envy.

But this is not all.

There is the interior economy of these hostels. "Good entertainment for man and beast" was a notice often seen, which promised a hearty welcome to all visitors, from the wealthy nobleman or gentleman whose party arrived in a carriage and four and took expensive rooms, to the humbler commercial traveller, and even smaller fry.

With the old-fashioned inn there was the old-fashioned landlord, a record of perhaps half a century of hospitality behind him, and family traditions to maintain.

At the Old Bell in Holborn, which was still standing in 1897, and possessed one of the old galleried yards, the front of the house dating from 1720, there was a landlord who, at that date (1897) had a sort of territorial right of occupation, for he had been born on the premises, and his family had acted as landlords there in unbroken succession for more than a hundred years.

In many of these inn yards the stables occupied four tiers, one set in the area and three sets above; the horses moving up an inclined plane. It does not require much consideration to grasp what an unsanitary plan this was!

One can imagine that from this point of view there was much to criticise, and probably the bedrooms were as stuffy as the stables; but the sleeping traveller of those times was not worried by such trifles and rose reluctantly enough to the prospect of an outside seat on a wet day, when the Boots came in at early morn to announce that "The Telegraph" would start at 7.30.

All the horsing of the mail coaches was done by contract. Nelson, Sherman and Chaplin were the most prominent firms; and we read that Chaplin had at one time as many as 1,700 horses engaged in coaching, but, of course, some of these contractors also ran stage coaches as a private enterprise. Chaplin appears to have started life as a coachman and had numerous family connections with the road. His brother-in-law, Mr. Wright, was the well-known Sammy Wright who owned The Fountain at Canterbury for half a century (a pub which in my younger days was the home of the Old Stagers during the Cricket Week) and supplied a large proportion of the posting on the Dover Road.

Mr. Chaplin either owned, or was at times intimately connected with, Chaplin's Hotel and the Californian Hotel (both in the Adelphi), the Spread Eagle in Gracechurch Street, the Swan with Two Necks and the White Horse in Fetter Lane. He also owned and drove the light Salisbury Coach. A man of so many activities was keen-witted enough to look ahead and foresee the end of road traffic when crushed by the railway, so he realised a large portion of the capital he had invested in coaching and posting hotels, and put the money into the South Western Railway, of which he ultimately became chairman. He also attained the dignity of election as M.P. for Salisbury and was made Sheriff of London, dying full of honours and leaving an imposing fortune.

The large stables of his posting houses were transformed into warehouses for railway goods stores, and were thus brought up to date.

Chaplin was a shrewd man and appreciated that quality in others. A story is told of his remark to Mr. Thomas Bircham, the solicitor for the South Western Railway Co., who, on one occasion, was his guest at his country-seat. They were returning from church, where the clergyman had based his morning instruction on an extract from the Proverbs of Solomon.

"Solomon was a very clever man," said Chaplin. "I should not have liked to buy a horse from him without a written warranty."

It is remarkable that so many of these stage coaches should be named "Telegraph," since telegraphic experiments were as yet very vague and indefinite, for it was not until 1837 that electric telegraphy became an accomplished fact. As some sort of an explanation it may be stated that the definition of the word "telegraph" implied an apparatus for conveying intelligence beyond that limit of distance at which the human voice is audible, while the later definition grew with the invention.

The Cambridge Telegraph, engraved by G. Hunt in 1825, started from the White Horse in Fetter Lane, which was one of the really jovial coaching rendezvous, and many were the characters in the throng of its habitual visitors. Among these we may mention George Simcock, driver and part proprietor of the Lewes Coach. Here we have coachman, wit, and songster combined, and his great achievement in this last capacity was his rendering of :

> "Fortune's wheel goes round, round, round,
> And round goes Fortune's wheel."

Which, in spite of a certain monotony of sentiment, was invariably greeted with the applause of his colleagues.

Simcock was a *rum 'un* to look at, but a *good 'un* to get over the heavy ground, distributing the work fairly between his leaders and wheelers. The miles slipped away as he regaled his passengers with lively tales, always keeping a reserve for particular friends at night, and when the moment came for George to touch his hat at the end of the journey and murmur "The coachman! Remember the coachman!" the roars of laughter were regretfully stayed, while each man contributed his utmost to the good cause.

"Remember the coachman!" said a passenger one day. "D——n the fellow, I shall never forget him. I shan't get my jaws right again for some time, they have been so widely extended with laughing during the journey."

Another *habitué* of the White Horse was Dick Vaughan, the driver of the Cambridge Telegraph, who possessed a fund of dry humour.

There is a characteristic drawing of this worthy of the road by Dighton, entitled "*A View of the Telegraph, Cambridge,*" which depicts "Hell-Fire Dick," as he was called by his contemporaries, in his lengthy brown box-cloth overcoat and top boots, holding his long-lashed team whip, and wearing an enormously-brimmed, rough, beaver tall hat.

He was the only son of James Vaughan, a publican of Newmarket, and was the darling of the paternal home and tap-room, starting his share of the work of the world as a stable-boy at the Greyhound Inn of that town. Early days in this atmosphere had engendered a somewhat regrettable taste for spirits, and, by the time he had attained to the dignity of a coachman, his over-indulgence in potent libations brought on a severe illness, during which a promise of reform was wrung from him. On convalescence he kept his promise for some days, but one unlucky evening fate and circumstances combined against him. He was driving on his favourite stage from Cambridge to Freestanton, and about halfway was the inn which he had never yet passed without a visit. The horses instinctively halted, but no, tenacious to his promise, Dick whipped up his team and galloped past the Cat and Bagpipes.

"Well done, Resolution," he exclaimed, "you deserve a glass for that," and posted back to the inn to indulge his horses and himself with a drop.

At thirty he married Miss Susan Spoke, the lively younger daughter of a Trumpington farmer. This union does not appear to have been an unqualified success, for, in a letter to his friend Noggins, the prize-fighter, he says: "Mrs. V., though well enough in her way, arn't exactly the mare as suits me. The moment she

feels the whip off she goes, and the devil a-bit can one stop her. But she is sound, wind and limb, a famous breeder, and well put together in her quarters. Alas! Noggins, though I has the whip-hand on the box, Mrs. V. has it in the house."

But two years after marriage he fell out of his gig near Cambridge, and died from the effects of the smash.

After Vaughan's death the Cambridge Coach lost much of its prestige, and his biographer says that it was a heartrending sight to "see this Coach drive into the White Horse Yard innocent alike of passengers and parcels."

But this biographer was a bit of a romancer himself, for he says that the Doctors of the University of Cambridge, where Vaughan lived, met on the occasion of his burial, and that a funeral sermon was preached by the Vice-Chancellor, adding that the subject for the prize poem for the next year was: "Luctus in Mortem Ricardi Vaughan!"

He was doubtless a good churchman, for a dissenting brewer met with small courtesy at his hands.

Arriving one day at the Sun Yard with his coach, he encountered the well-known Nonconformist who supplied the Sun with his beer. It was an inopportune meeting, for a lady, one of Dick's passengers, was making sundry objections to the payment for her luggage.

"D——n my eyes, ma'am," expostulated Dick, not in the best of humours; "I can't stand here all night a-higgling." Thereupon the rich brewer intervened, in the manner of good people who do not mind their own business.

"Pray, Mr. Vaughan, don't be too hard with the lady, now pray don't." And politely: "Pray, how did you find the roads to-day, Mr. Vaughan?"

"Roads!" replied Dick in a voice of thunder. "Why, like your beer, d——d bad. Now, ma'am, I'll thank you for that three shillings."

This Telegraph was a very crack coach and boasted a series of crack coachmen, amongst whom, of special notoriety, were Will Elliot, Jack Remington, and that originator of *bons mots*, Joe Walton; and the Telegraph, with Elliot over one-half of the course, and Walton over the other, was the fastest coach of the day—well driven and well horsed.

The White Horse had probably as complete stabling as any inn of the time; a large staff of servants and cooks were always at work in a capacious kitchen preparing meals for the notabilities who, at various times, occupied the rooms. Among them we find John Scott, afterwards Lord Eldon

The Elephant and Castle at Newington, on the Brighton Road, is the subject of an excellent print, probably one that indicates more bustle and movement than any other. Pollard seized the spirit of this animation and activity and was gifted with the colour sense and vigour necessary to convey his idea. Although the accumulation of vehicles and the crowd of passengers bear no comparison to that formidable traffic problem of to-day, yet the lumbering wain, the smart, swift four-horse mail, the long and heavy stage coach crammed with passengers, the market carts, the meteor-like post-chaises and travelling carriages, the modest chaise drawn by the less imposing pair—all these contribute to a lively scene accompanied by the jargon of ostlers, the shouts of stable-boys, the blowing of horns, the noise of wheels on cobble stones, the bleating of flocks and the cries of the drovers.

Yes, it was an important house.

Twice rebuilt, at the least, the oldest edifice dated back to 1670, and it has been asserted that it was the starting-point and terminus of a great many coaches, but this is not strictly true. A great many coaches called there, but, save perhaps in very early times, it was a species of junction where passengers and goods were diverted into branch vehicles which took them within reasonable distance of their destination. The coaches did not change horses here, but all day long there were post-chaises and other vehicles in a constant to and fro, for Newington Butts (so called from the butts which had once existed there for the practice of archery) was a very busy point.

This inn had another and inglorious reputation, as it was the favourite resort of all manner of thieves who, taking advantage of the hurry and bustle of transferring passengers with their luggage, drove a very lucrative and thriving business in this most ungodly line. At Newington, coachman and passengers seem to have considered that they were practically home, or at any rate in safety, for they appear to have relaxed their vigilance against highwaymen and other scoundrels. On one occasion a party of about twenty of these desperadoes awaited the advent of a Kent Coach, and attacked it a little way down the Newington Butts, but this time the guard had his blunderbuss and his brace of pistols, and he disposed of three of the assailants, while the remainder took to flight and vowed vengeance.

As we have said, the Elephant and Castle was on the Brighton Road, which was a very popular highway in those days, as it is now, for the matter of that. In 1832 there were forty-six coaches in and out of Brighton every day—twenty-three each way—and

it was calculated that in fares and tips the British public spent £100,000 a year on this one particular road.

As for speed, at the close of the eighteenth century, the trip from London to Brighton took two days; a few years later, about 1800, the distance was covered in one day, and it was towards this period that the Prince Regent and his gay coterie made the road fast and famous. For it must be remembered that the Prince of Wales was himself a keen coachman and in no way disposed to a slow pace, so that His Royal Highness and his bosom coachmen friends, Sir John Lade and Squire Mellish, fairly galloped their teams over the Sussex Hills and made *things hum.*

There were coachmen in those days! adventurous coachmen, even as now; over-conscientious ones who never got a move on; but there is one distinctive trait in the methods of the super-coachman which the writer himself has had cause to notice in the course of a limited experience, and that is the minute care expended on the scrutiny of the team before he mounts to the driving-seat, more especially, of course, if the team in question be one with which he is not familiar. Watch him! He will probably give each horse a friendly pat and a word to accustom them to the sound of his voice; he will feel their mouths and spend quite a long time in the examination of the manner in which they are bitted and coupled; he will see that the traces are the right length, and consider other and apparently trifling details only understood by the believer in the evenly-balanced team moving with comfort to itself. The length of the poll chains will be inspected by his all-seeing eye; there must be no misfit in collar, pads or harness.

"The Biography of a Stage Coachman" by Thomas Cross, gives examples of the importance of this careful scrutiny, as a precaution for averting accident, and accentuates the fact that it is an indispensable factor in the art of coachmanship.

Harry Stevenson was one of the great characters on the Brighton Road. Originally destined to the Church, he was duly installed as an undergraduate in one of the Cambridge Colleges, but his parents died while he was still quite young, and he was left to the guardianship of a rich old uncle who had early provided a *good living* for his nephew. Strange to say, his success at study did not correspond to the desire of his guardian, and while his tutors were most disapproving, his fellow collegiates would back him to push along in a trotting match, or again to keep moving and get over the ground faster than most of the stage coachmen of the day, so appreciated was he as an amateur whip; while, as a good shot, he was hard to beat.

Learning was most troublesome, books detestable, and far more agreeable was it to dispose of a bottle or so of champagne than to descant on the elements of Euclid ; to mount his tit than to quote a passage from Virgil. He would willingly abandon the intricacies of Paley's " Evidences " to display a supreme tact with the gloves. He had no aspiration to deaneries or cathedrals, and, as he soon ran through his patrimony, his disillusioned uncle curtailed supplies, and he was left a gentleman without means. Under these circumstances he turned his attention to the road, and eventually attained that *good living* without quoting a single text of Scripture. Stevenson's appearance and address were most prepossessing, so much so that passengers were quite afraid to offer him the usual tip at the journey's end, until prompted by his faint murmur of " The coachman."

The hearts of the buxom hostesses were wont to beat a shade faster as he made his entry into their parlours, dashing barmaids became coy, and the comely chambermaids of those inns on the Brighton Road were unanimous in their verdict that this Coachy was " such a gentleman," while even the landlords held a soft corner in their affections for Harry. In Pierce Egan's " Book of Sports " we find recorded the opinion of one of the passengers : " I am glad to see that Mr. Put-em-along (as they called him) has got the whip-hand of his opponents ; and though not exactly ' holding forth for the improvement of his flock,' yet, nevertheless, he is holding them up, and still so much confidence is placed in his exertions to make ' all right ' that a great variety of *souls and bodies* are continually under his immediate care, in order that they may be kept in the *right road*, and arrive safe at the end of the journey."

Well, our Stevenson could not live for ever to drive the " Age Coach " ; the heat, cold, hail and rain, the frost and snow and all the other elements to which stage coachmen are victims, eventually *did for him*, and when the fatal event became known, there was great lament on the Brighton Road.

" Ah, sir," sighed one of his stable helpers, " poor Harry's gone ! He's left the drag ! There's not a dry eye all along the road since his death ! The landlords are quite chop-fallen, to think as how such a weery nice man should have been brushed off the box so soon. Ain't it a pity, sir ?—my lord, I mean to say, your honour. But it's nothing new when one comes to think on it ! We are here this morning, and in Lunnon to-night : I should have said, we are here to-day, and gone to-morrow."

The Elephant and Castle has inveigled us into straying a long

way—all the way to Brighton—and we must return to our other and less interesting coaches.

There is that really fast coach called the Birmingham Tally Ho, of which a print was published in 1828, showing the coach passing the Crown at Holloway. May Day was the fixture on which these coaches raced against Time, and in 1830 its record was : London to Birmingham, 109 miles, in 7 hours, 39 minutes, or at the rate of a mile in 4 minutes, 12 seconds. This included changes, so that, if reliable, it is *some* record, as our American friends would say.

In the day of the fast coaches, changing horses was a feat of smartness that would please any amateur of efficiency. There are several Pollard prints of this halt and change, for which only three minutes were allowed, and, of course, the coachman did not leave his box. As soon as the guard's horn was heard, the stablemen were out of the yard and on to the road with the fresh team ; and before the coach had properly stopped, the horses were in their places and ready to be put to, another lot of helpers quickly disengaging the traces of the arriving team.

A minute or so of bustle and the well-trained horses were harnessed, the reins run through the rings and tossed up to the coachman. Such excitement as never was, except at these times, ran through the small towns and villages, and there was always the usual crowd to cheer when the coachman got the new lot started, almost in the same second in which the ostlers drew back.

The coachman's fees were generally two shillings for fifty miles, and with tips and good luck they could make about £400 a year, but it was " light come, light go," with many of them, for the money, all too often, went in drink and card playing. These men were the servants of the contractors, and on the mail coaches they looked after the passengers' luggage, and thus were in a class apart from the guards, who were the servants of the Government and looked after the mails. An inspector of guards travelled four days a week on these coaches, and reported any bad horses or other shortcomings to the Postmaster-General.

The ordinary post-coach carried twelve passengers outside and four inside, and the fares were somewhat higher, so that it was considered rather a superior way of travelling. The guard sat in a seat behind, which was generally covered with a tiger or leopard skin. On one side was the case for the horn ; and on the other, the weapons with which all guards were armed. A long scarlet coat with gold facings was the uniform of this official, and one of his chief duties was, as we have said, to hand out and receive the mails at the different post offices.

The principal coaching centre was, of course, London, and drags left daily for all parts of the kingdom. So punctual were the mails that the inhabitants of villages and small towns on their route regulated their clocks by them.

The departure of the mail coaches from St. Martin's-le-Grand was one of the sights of London, for fifty or more left in quick succession for Liverpool, Edinburgh, Holyhead, Bristol, etc.

A famous athlete, that Captain Barclay who walked a thousand miles in a thousand hours, and drove the mail from London to Edinburgh, a distance of over four hundred miles, without a rest, for a wager! It is said, moreover, that when he reached Edinburgh he was met by his horse and gig, and, leaving the coach-box, he drove home to his own place.

May Day was the great feast of the coaching clan. Decked in their best, and with sweethearts and wives in festive attire, they would assemble, with their coaches, generally at Lincoln's Inn Fields, where there was plenty of space, and take a turn along the Strand. The teams were in new harness; the coachman and guards as spruce as their horses, wearing their fresh liveries with a becoming pride.

George IV., who was an ardent amateur whip, would himself inspect them in his day, which ran well nigh as late as their last procession, for after 1838 this ceremony become obsolete, with the passing of the coaches.

The advent of the railroad was a mortal blow to stage coach functionaries, for the Railway Companies offered employment to very few of them and they were driven to abject poverty when their means of livelihood failed; some of them indeed committed suicide, victims to progress and to the new order of things.

One or two drags lingered on and languished: the London and Bristol coach was only withdrawn from the road in 1843; it was, however, but a survival and was bound to go with the rest.

The celebrated Quicksilver Mail Coach, represented in the 1835 aquatint by Hunt, and which worked the Plymouth and Exeter Roads, was taken off the road still later, in 1847. This was one of the fastest coaches in England, and used to ply between Exeter and London, taking twenty hours for the journey of one hundred and sixty-six miles, in moderate weather. The profits realised each year on the Quicksilver mail amounted to £1,000.

Most of these coaches were smart, well-cared-for equipages, with the exception of those drags which ran at night time and which were much neglected, as it was presumed that the British travelling public could not see the dirt in the dark, or notice the harness smothered in oil and ill-kept. It does not appear to

have been due to want of funds, for a coach running from 100 to 120 miles might be calculated to earn £18 to £20 a night. The initial cost of an equipage in those days is computed at £140, so that, assuming these figures to be correct, the expenses were well paid.

It is difficult, in the face of this, to understand why the Postmaster-General did not run his own coaches instead of adopting the system then in vogue. To convey the mails, a fixed sum was paid to certain coach and horse proprietors, such as Horn, Chaplin or Nelson, etc., who contracted for the job. By some curious arrangement the Postmaster-General could force these contractors to procure their coaches from a Mr. Vidler, to whom they had to pay a certain sum for the use of the coach, each proprietor horsing the said coach for a certain distance only, and thus all these horse contractors leased the coaches in turn, and were paid by the Postmaster-General for conveying the mails.

To appreciate the volume of coaching business which passed in and out of London, it suffices to say that at one point leading through Hounslow, one hundred and seventy coaches were at work in the twenty-four hours.

An 1817 print by R. Havell illustrates a strange adventure which befell the Salisbury Mail on one of its journeys from London to Exeter. It was a dark night, and as the coach drove over Salisbury Plain the driver thought he could see a big calf trotting beside his leaders. The horses appeared uneasy and he could hardly control them, when suddenly the supposed calf sprang upon the back of one of the leaders. The guard jumped down and shot the animal dead with his pistol, and it was discovered to be a large lioness that had escaped from a travelling caravan, and that had previously attacked a horse in a carrier's cart and killed it.

Before we quit this engrossing subject of coaches and their pictures, it may be well to mention that the word coach is derived from the name of the Hungarian town Kolze, where the first coaches were built about 1400.

The print of *Fairlop Fair* after Pollard and engraved by him il lustrates an old-time gathering which dates back to 1767, and which was the particular *beano* of the mast and block makers of Wapping, who assembled there every year on the first Friday of July, riding to the appointed spot in full-rigged model ships mounted on wheels and drawn by horses. The famous Fairlop Oak, long since defunct, was a feature of the locality.

There is no very conclusive reason to convince my readers that the print called *Ad Montem* is rightly included in a catalogue of sporting prints. In so doing I have followed the example of

other writers, and it really matters little if they and I have both departed from the rule, for the print is a Pollard and an interesting one at that. The *Mons* is a hillock near Slough, and to this mound the Eton boys, until about 1848, marched in procession once every three years.

The origin of the ceremony is somewhat obscure, and Time, that devourer of all things temporal, has done his work, so that the unwinding of a somewhat lengthy skein leaves a mere tangle of broken threads. A friend of mine, well versed in the study of these old usages and traditions, tells me that the Catholic custom of ascending a hill, at the summit of which there was a chapel or shrine, and where the pilgrim offered up his prayer or thanksgiving, is the primary origin of the Eton procession. *Mont Calvaire*, outside Paris, and now called *Mont Valérien*, is one instance of these religious shrines, and another, with more recent memories attached to it of desperate battles, is that of *Mont Kemmel*, near Ypres ; hosts of other sacred hills there are, but we will not tarry with them.

It does not require a great stretch of imagination to picture pilgrimages and ceremonies of this kind in the vicinity of Eton College, where, in the old days, Our Lady was much revered, and the ancient custom, still adhered to, of raising the hat under the clock tower, dates back to the time when her image was enshrined there.

When we return to the print, however, the word reverence is out of place !

The Eton procession, as depicted here, is accompanied by bands, enlivened by fancy dresses of all devices, but with a predominating military tendency, swords being worn. Salt bearers collect salt or money all along the way, to defray the expenses of the captain of the collegers when he went to the University of Cambridge. It is safe to say here that, though a good deal of money was collected, part of it was spent on a riotous banquet which took place at the inn close to the mound. This was followed by fireworks through an evening of somewhat unbridled hilarity.

As late as the eighteenth century a comic parson and clerk were included in the procession, part of the ritual consisting of kicking the said parson from the top to the bottom of the hill, an incident which is supposed to have some connection with destroying Popish practices, and which continued after all religious association with the ceremony had disappeared.

Queen Charlotte, however, when she attended the Ad Montem event, was so shocked at the ecclesiastic comedy that this particular incident was discontinued.

Dr. Hawtrey eventually did away with the whole proceeding, because the railway offered facilities to undesirable characters to attend, and they demoralised the boys—anyhow, he thought so!

And now we come to the Newmarket prints after Pollard, and these are of great interest. First and foremost is that one of the *Subscription Rooms at Newmarket in* 1825, with Mr. R. Tattersall selling horses in the background. There is a key to the numerous assembly which is representative of racing and racing personages of that day and in that particular town, and, making allowances for the super-exuberance of the compiler of the key, who had included several people who could not possibly have been present, such as Lord George Cavendish Bentinck, we still see a gathering of much importance.

Among other names we note James Robinson, the jockey; Squire Thornhill, of Riddlesworth (owner of Emilius, the sire of Priam), who won the Derby twice with Sam and Sailor; Captain Beecher, the gentleman rider, who also figures in the Pollard prints of the St. Albans' Grand Steeplechase, and who bestowed his name on Beecher's Brook on the Grand National course. Besides these there is Charles Greville, whose memoirs remain a classic of that period. Isaac Day, the trainer, is there of course, and the Duke of Rutland. There, too, is Mr. Gully of ring championship fame, and that other celebrity of the gambling hell, Crockford. All classes represented—turf potentates such as the Dukes of Grafton and Richmond; the Hon. Captain Rous, turf mentor and popular withal; the well-known leviathan bookmaker, Crutch Robinson; Sir Tatton Sykes, and so on.

A brief account of the building depicted in the print may be of use. Frequenters of Newmarket will recognise some parts of it which are still in existence. Portions of this were built in 1772, but in 1832 the Jockey Club made many alterations which added nothing to the beauty of the structure. In 1882 the Subscription Rooms were considerably enlarged; these additions, however, are not visible from the street.

Of almost equal interest is that print *A View on the Road to Newmarket*, which conveys a good idea of the merry throng mounted, on foot, or in various vehicles, approaching the Heath from the town and the Bury side. The writer is of opinion that this print is equal to any other of Pollard's efforts, and it has the merit of charm as well as of excellence. The White Lion, the small *pub* which is represented in the picture, is still standing.

The 1823 print of *Moses Winning the Claret Stakes from Morisco*,

COURSERS TAKING THE FIELD AT HATFIELD PARK.

Drawn and engraved by James Pollard. From a print kindly lent by Messrs. Ellis & Smith.

Swape, Porthuma and Ajax is also well ahead of most attempts to depict a race.

Another Newmarket print published in 1816 is the race over the Rowley Mile for 1,000 guineas between Sir Joshua, belonging to Mr. Ralph Neville, afterwards Lord Braybrooke, editor of "Pepys's Diary," and the inelegantly-named Filho da Puta, the property of Mr. Houldsworth. This event created much stir at the time, Sir Joshua, ridden by W. Arnull, winning only by a neck.

In those two rare prints Coursing in Hatfield Park, in both of which the view of beautiful Hatfield House is not the least of the many charms, we see that great sporting lady, the Marchioness of Salisbury, in light-blue habit, taking the field. She was for many years Master of the Hatfield Hunt, which afterwards became the Hertfordshire Hounds, depicted so delightfully by Wolstenholme, Junior, in four pictures. This great lady was still following a pack of harriers in her seventieth year, and had been, all her life through, an elegant and accomplished horsewoman, taking a leading part in the coursing and archery which were both practised to a large extent at Hatfield.

It is pitiful to have to relate the sad end of this Lady Salisbury. Her room caught fire and she was burnt to death in the destruction of the whole west wing of her glorious dwelling. It was a fine sporting record, marred by the final tragedy.

To go back to the Hatfield Hunt, which I have left to dedicate a moment to the memory of this great sportswoman. The kennels were at Hatfield, and Lady Salisbury's first huntsman was Bill Tyler, who had been Whip to Mr. Coke, of Norfolk, and hunted the Craven when Mr. Dundas was Master. Others of her huntsmen comprised Hooper and Wilkinson. The Hunt uniform was light sky-blue with black collar and cuffs and white buttons, but the Hunt servants always wore scarlet.

Lady Salisbury resigned the Mastership in 1828, and was succeeded by Mr. Sebright, of Beechwood. Then it was that the name of Hatfield was dropped, as also the blue uniform.

Angling, as I have noted under another artist, was very much to the fore in Pollard's time, and among fishing prints those after this artist are, in my opinion, most realistic and excellent. This appreciation is shown in their market value, for, if ever a good impression of one of this particular category appears in a saleroom, it always commands a high price.

To those who have time and opportunity to investigate and study this somewhat trivial matter, it is suggested that an *exposé* of the methods of angling at that day, written rather from the point of view of the picturesque than from the somewhat

hackneyed technicalities of fishing, will be found in the "Sporting Repository," 1822, in an article entitled: "Some Account of a Day Spent in Pike-Fishing in Talley Pools."

With all this interesting sporting lore produced and translated by engraving, it is almost incredible how little knowledge has been handed down to us of the creators, the Pollards themselves. As the poet would have found his rhapsodies in bonds, were he bereft of the themes of rainbows, sunsets and moonbeams, so also in this chain of sporting output there would have been links missing, were these artist engravers non-existent. I can only surmise that the change of modes of taste and art which operates with the lapse of each three or four generations is responsible for the passing into oblivion of the authors of these "tinted trifles."

But if the personalities of the Pollards are, to a large extent, an unknown quantity, if the vague outlines of their lives give us no clue to what manner of men they were, we are satisfied to know them through their work, as they testify, in an independent artistic language, and in terms of their own material, to those times in which they lived and which they explain for us.

We do know that Robert Pollard, draughtsman, engraver and publisher, was a Newcastle man who came to London in 1782, and that his son, James Pollard, artist first, and to a minor extent engraver, was born at Braynes Row, Spa Fields, now called, I believe, Exmouth Street. This son exhibited pictures in three different years in the Royal Academy, in 1821, 1824 and 1839. The first of these was the original of that stirring and pretty print, *North Country Mails at the Peacock, Islington.*

With these scanty details we pass reluctantly to the catalogue, which will furnish us with evidence of their creative faculty.

Robert POLLARD.
Engraved Works.

1806.

FOXHUNTING—
Preparing for the Chace.
The Chace, etc.
Set of four. The plates bear eight lines from Somerville's "Chase." Aquatints by F. Dukes and R. Pollard. Published, Nov. 8, by Dukes and Sargent, 10, Howland Street. R. Plate four, *The Death*. Published by R. Pollard, Braynes Row, Spa Fields. (Dukes ? "Jukes") 20¼ × 14¾.

1807.

FOXHUNTING—
Unkennelling the Hounds.
The Death.
Aquatints by R. Pollard and Dukes (*sic*). Published, May 2, by R. Pollard, Braynes Row, Spa Fields. 20 × 15.

Snipe Shooting.
Wild Duck Shooting.
Two plates in etching and line. Published, July 25, by R. Pollard, Spa Fields, London. No engraver mentioned. 11⅜ × 8.

Robert POLLARD.—(*Cont.*)

1810.

FOXHUNTING—
At Fault.
The Chase, etc. Set of four. Aquatints by J. Baily. Published by R. Pollard. 20 × 15.

1812.

SHOOTING—
Woodcock.
Pheasant.
Grouse.
Partridge. Set of four. Aquatints. (Halsey Collection.)

The Barouche.
The Tandem. Published by R. Pollard.

1821, 1822.

Coursing. Set of four. Published by R. Pollard and Sons, Holloway. 13½ × 4½.

Undated.

Royal Mails Starting from the Post Office, Lombard Street. 12 × 9.

The Telegraph Coach Passing Windsor Castle.

Dash, a Pointer. 21½ × 16.

Fishing. Etched and line engraving. Published by R. Pollard, Spa Fields. 11 × 8 1/16.

Fishing. Set of four. In etching and line. In two states: I.—Before letters. II.—With titles. 13⅜ × 4¼.

James POLLARD.

Engraved Works.

1815.

Stage Coach with News of Peace. York Coach with six horses crossing the bridge, announcing news of peace. Aquatint by R. Havell. Published, Oct. 20, by R. Pollard, Holloway, near London. Reissued, Nov. 1, 1819, by J. Watson, 7, Vere Street. Plate used again for the Reform Bill, 1831. (Mr. Frederick Behrens's Collection.) 21⅝ × 12.

Dover Mail. Changing horses to the Mail Coach. Aquatint by R. Havell. Published, Aug. 15, by R. Pollard, Holloway. Re-issued May 29, 1816. 17½ × 12.

Stage Coach with Opposition Coach in sight. Aquatint by R. Havell. Published Aug. 15, by R. Pollard, Holloway. Reissued, March 27, 1819. (Christie's, 1919, £105.) 17½ × 12¼.

1816.

Sir Joshua Beating Filho da Puta at Newmarket. Engraved by Rosenberg. Published and sold, July 1, by E. Orme, Bond Street, corner of Brook Street, London. 15 × 11¼.

Stage Coach Setting Off. Aquatint by R. Havell. Published, May 29, by R. Pollard, Holloway. Reissued 1826. 17½ × 12.

Arrival of the Stage Coach. Aquatint by R. Havell. Published, May 29, by R. Pollard and Sons, Holloway. (Watney Collection.) First state of this plate is before lettering on wall to right. Reissued, 1824. 17½ × 12.

This and the preceding subject form a set of three, with *Dover Mail Changing Horses*, 1815.

James POLLARD.—(*Cont.*)

Specimens of Horsemanship. Ten subjects on one plate. Aquatints by Dubourg. Published and sold, Nov. 1, by Edward Orme, Bond Street, London. On Whatman paper, watermark 1816. 24½ × 3½.

Shooting. Ten subjects on one plate. Aquatints by Dubourg. Published and sold, Nov. 1, by Edward Orme, Bond Street, corner of Brook Street. Early issues on Whatman paper. 24½ × 3½.

1817.

A Celebrated Fox Hunt—
Breaking Cover.
The Chase.
The Death.
Return to Kennel.
Aquatints by R. Havell. Published July. First state has proof in lower right-hand corner. (Christie's, 1919, £241 10s.) 18 × 13¼.

Lioness Attacking Exeter Mail. Aquatint by R. Havell. Published, Feb. 17, by R. Pollard and Sons, Holloway. 14½ × 9½.

Last Hour of Contested Election for M.P.
Elected M.P. on his Way to the House of Commons.
Two plates. Aquatints by R. Havell. Published, April 15, by R. Pollard and Sons, Holloway. 17¼ × 12½.

Race Horse—
"*Dr. Syntax.*" Aquatint by J. Pollard. Published, Jan. 5, by R. Pollard and Sons, Holloway Road, London. (Collection of Mr. W. Stone.) Reissued 1822. (Halsey Collection.) 17¾ × 12½ (subject). 18½ × 14⅜ (plate).

1818.

Epsom Races. 18¼ × 12. Aquatint by James Pollard. Published, April 24, by R. Pollard, Holloway, near London. Early issues on Whatman paper, watermark 1817.

1819.

Stage Coach Passengers at Breakfast.
Cottagers' Hospitality to Travellers.
Pair. Aquatints. Published, March 27, by R. Pollard and Sons, Holloway. Reissued 1820 and 1824. 18 × 11.

Race Horse—
"*Tiresias.*" With racecourse stands and coaches in background. Aquatint. Published by R. Pollard and Sons, Holloway. 18½ × 14.

Newmarket Races. Aquatint by James Pollard. Published by R. Pollard and Sons, Holloway, London. 18 × 12.

Pony Race for 100 guineas. Mr. T. W. Wise's "Dandy" beaten at Epsom by Mr. W. Theobald's "Mat-o'-the-Mint," Nov. 3, 1819. Published, Nov. 2, by Robert Pollard and Sons. 14½ × 9¾.

1820.

John Gilpin's Famous Ride. Three plates. Aquatinted by J. Pollard. Proof before letters. (Halsey Collection.) 12½ × 7¾.

Royal Hunt in Windsor Park.
George III. Returning from the Hunt.
Two plates. Aquatints by M. Dubourg. Published, Jan. 1, by Edward Orme. 18 × 12½.

Approach to Christmas. Norwich "Times," with six horses loaded with Christmas turkeys. Snow scene. Aquatint by G. Hunt. Published by J. Moore, at his Picture Frame Manufactory, No. 1, West Street, St. Martin's Lane. Good impressions are very rare. (Value £150.) 20½ × 14½.

James POLLARD.—(*Cont.*)

THE DAY BEFORE XMAS—
1. *Norwich Coach Going to London, with Six Horses.*
2. *Norwich Coach Leaving London.*

Two plates. Aquatints published, March 10, by S and J. Fuller, Rathbone Place. (No Engraver's name, but undoubtedly after Pollard.) 8½ × 5⅝.

EASTER MONDAY, EPPING FOREST—
Turning Out the Stag.
View of Fairmead Bottom.

Two plates. Aquatints by J. Pollard. Published by R. Pollard and Sons (Christie's, June 6, 1913, £55.) 24 × 13.

London and Cambridge Light Post-coach. Aquatint by R. Havell. (Halsey Collection.) 17½ × 12¼.

View on the Highgate Road. London, Birmingham and Coventry Coach. Aquatint by G. Hunt. Published by J. Moore, West Street, St. Martin's Lane. Reissued 1825. Also modern issues of this subject. 20 × 17. Very rare coaching print.

Mail in Deep Snow. Aquatint by G. Hunt. Published by J. Moore at his Picture Frame Manufactory, No. 1, West Street. 20½ × 14½ (subject).

Four-in-Hand Club in Hyde Park. Aquatint by Harris. Published by Dean and Co., Threadneedle Street. Reissued 1838. 22 × 15 (21½ × 14 subject).

Ad Montem. Aquatint by J. Pollard. 18 × 12.

1821.

RACE HORSE—
"*Gustavus.*"

Jockey up, view of Race Meeting and Coach in distance. Aquatint by J. Pollard. London, published, July 10, by R. Pollard and Sons, Holloway. 19½ × 14½.

His Majesty George IV. Travelling. View of Hyde Park. Aquatint by Dubourg. Published, Jan. 1, by Edward Orme, Bond Street, corner of Brook Street. 17¾ × 12¼.

1822.

Brighton Comet. Stage Coach. Aquatint by Dubourg. London, published, Nov. 1, by J. Watson, 7, Vere Street. 14½ × 11¾.

SET OF FOUR PLATES (One of the four after Pollard)—
1. *Hunters at Covert Side.* After S. Alken.
2. *Breaking Cover.* After Sartorius.
3. *Full Cry.* After Pollard.
4. *The Death.* After Gill.

Aquatints by J. Pollard. London, published by J. S. Knight, Sweetings Alley, Royal Exchange. 22¾ × 18.

SHOOTING—
Partridge.
Pheasant.
Grouse.
Wild Duck.
Snipe.
Packing Up.

Six plates. Aquatints by Pollard. Published, Sept. 1, by Dean and Munday. Reissued Jan. 1, 1825. 16 × 5½.

LONDON STALLS—
Meat Market.
Fish Market.
Poultry Market.
Fruit Market.

Four plates. Published, May 10, by Edward Orme. 12 × 9.

James POLLARD.—(*Cont.*)

Stage Coach. Aquatint by Dubourg. London. Published, Nov 1, by J. Watson, 7, Vere Street. 15 × 12.

RACE HORSE—

"*Moses.*" Derby Winner, 1822. Drawn and engraved by J. Pollard Published, June 22, by R. Pollard and Sons, Holloway. 17½ × 12¼.

Hunting. Set of four. Published, March 5, by R. Pollard and Sons, Holloway, near London. In etching and line. (No titles.) Representing Unkennelling, The Find, Full Cry, The Death (in a flower garden). 13½ × 4½.

Shooting. Set of four. (No titles.) Representing Grouse Shooting, Partridge Shooting, Pheasant Shooting, Refreshing. Published, Aug. 2, by R. Pollard and Sons, Holloway, near London. 13½ × 4½.

RACING—

Training. Published by R. Pollard and Sons, Holloway. 14 × 4.
At the Post.
Preparing to Start.
Running.
These three sets are sometimes ascribed to R. Pollard.

1823.

North Country Mails at the Peacock, Islington. Aquatint by T. Sutherland. London, published, Oct. 21, by J. Watson, 7, Vere Street. 30 × 21½. Also smaller (modern) issue, 16¼ × 11¼.

RACE HORSES—

"*Emilius.*" Aquatint by J. Pollard. Published, July 8, by R. Pollard and Sons, Holloway. 17¾ × 12½.

"*Barefoot,*" with jockey up. Aquatint by J. Pollard. Published Oct. 23.

Tandem. 14¾ × 12. *Four-in-Hand.* 17 × 13½. pair. Two plates. Aquatints by Gleadah. Published by Ackermann. (Christie's, 1919, £84.)

1824.

Cambridge Coach. Landscape with country mansion in background. Aquatint by J. Pollard.

Oxford and Opposition Coaches. Coaches are entering London at Hyde Park Corner. Aquatint by R. Havell. 13¾ × 8½.

Royal Mail Coach. Aquatint by James Pollard. Published, Jan. 1, by R. Pollard and Sons.

Mathews' Patent Stage Coach. *Newman's Patent Stage Coach.* Two plates. Folio. By J. Pollard. Published by R. Lambe and Sons.

RACE HORSES—

"*Cedric.*" Aquatint by J. Pollard. Published in July by R. Pollard and Sons, Holloway.

"*Jerry.*" Aquatint by J. Pollard. Published by R. Pollard and Sons, Holloway.

COURSING—

Coursing in Hatfield Park. *Coursers Taking the Field at Hatfield Park.* Pair. Drawn and aquatinted by J. Pollard. Published, Feb. 6, by R. Pollard and Sons. (Value £150.) 18 × 10.

Newman's Patent Safety Coach. Brighton coach to London. Drawn and engraved by J. Pollard. 17⅝ × 12½.

James POLLARD.—(*Cont.*)

1825.

Fly Fishing. Aquatint by Himeley. Reissued 1831.

COURSING—
Going Out. Four plates. Aquatints. Published by Dean and
The Chase. Munday.
The Death.
And one other.

Four-in-Hand (standing outside The Roebuck). Aquatint by M. Dubourg. Published, Sept. 14, by J. Watson, 7, Vere Street. 23⅝ × 16½.

A SET OF FOUR, undoubtedly after James Pollard, though aquatinted and published by R. Pollard. 12¼ × 7.

1. *The Subscription Rooms at Newmarket.* Published, March 7, by R. Pollard and Sons, Holloway.
2. *A View on the Road to Newmarket.* Same publication.
3. *Training at Newmarket.* This has a background representing one of the well-known racing stables of the time. Same publication.
4. *Race for the Claret Stakes,* showing horses: Moses, Morisco, Swape, Porthuma, Ajax (brother to Antonio). Published, May 20, 1823, by R. Pollard and Sons, Holloway. (Value £100.)

There is a large reproduction of No. 1 published in lithograph by Mc Queen in England, and by Knoedler of New York.

There is also another reproduction in lithograph, a still later publication in England (not so large as the last-mentioned issue, but much larger than the original, by Pollard), published by Richard Powell, 6, Grove Road, Brixton. S.W. Both these reproductions have key-plates printed below.

RACE HORSE—
"*Memnon.*" Winner of St. Leger, 1825. Aquatint by J. Pollard. Published by R. Pollard and Sons, Holloway.

Doncaster—Race for the Great St. Leger. Drawn and engraved by Jas. Pollard. Published, July 20, by R. Pollard and Sons, Holloway. 25 × 13½.

Mail Coach Changing Horses. Aquatint by R. G. Reeve. Published, Sept. 21, by J. Watson, 7, Vere Street. Early issue on Whatman Turkey Mill. 16½ × 11½.

Liverpool Umpire. Aquatint by G. Hunt. Reissue published by J. Moore, No. 8, St. Martin's Lane. (No date.) 30½ × 17.

RACE HORSE—
"*Wings.*" Aquatint by R. Pollard. Published, June, by R. Pollard and Sons. 18¼ × 13.

YORK AND EDINBORO' MAIL—
1. *Mail Coach in a Drift of Snow.* Published Sept. 21, 1825.
2. *Mail Coach in a Storm of Snow.* Published Sept. 5, 1826.
3. *Mail Coach in a Flood.* Published Sept. 21, 1827.
4. *Mail Coach in a Thunderstorm.* Published May 2, 1827.

This is a set of four, published 1825-1827. Aquatints—Nos. 1, 2 and 4 by R. G. Reeve; No. 3 by Rosenberg. The set published by J. Watson, Vere Street. Earliest issues on Whatman paper; later issues on shiny paper. 16 × 11.

Mail in a Drift of Snow. Aquatint by Himeley.

Cambridge Telegraph starting from the White Horse, Fetter Lane. Aquatint by G. Hunt. First issue published by Fores. Reissue published by J. Moore, 1, West Street. (No date.) 20¾ × 15¾.

Highgate Tunnel. Mail Coach nearing London. Aquatint by G. Hunt. Published by J. Moore, at his Looking-glass and Picture Frame Factory, 1, West Street, St. Martin's Lane. 22 × 18.

James POLLARD.—(*Cont.*)

EDINBORO' AND LONDON MAIL—

Mail Coach in a Fog.
Mail Coach by Moonlight passing a Toll Gate.

Two plates. Aquatints by G. and C. Hunt. First state proof before all letters, "pattern proof." Published by T. McLean, Haymarket; and Paris, *chez* Giraldon Bovinet. First issue on Whatman paper with watermark 1824. Second issue on Whatman paper with watermark 1838. 17¼ × 13¾.

1826.

The Elephant and Castle on the Brighton Road. Aquatint by T. Fielding. Published, Feb. 7, by J. Watson, 7, Vere Street. Early issue on Whatman paper. Reissued, Sept. 15, 1838, by T. Helme, 81, Paul Street, Finsbury. 30 × 22 (29½ × 20½ subject). Smaller modern issue, 16¼ × 11¼. (Value £300.)

Mail Coach in a Storm of Snow. Aquatint by R. G. Reeve. Published, Aug. 5, by J. Watson, 7, Vere Street. (This is the second of the set of four under "York and Edinboro' Mail," 1825.) 17¼ × 13½.

Cambridge Safety Coach. Aquatint. Published, March 25, by R. Pollard and Sons. Modern issues of this. 17¾ × 12.

"The Wonder"—London and Shrewsbury Coach, the first to do 100 miles a day.

RACING—

Training.
Starting.
Running.
After Running.

Four plates. Aquatints by G. Hunt. Published, Feb. 5, by J. Watson, 7, Vere Street. 14 × 8⅝.

A Stanhope with a Favourite Horse. The property of Mr. Angell. Aquatinted by T. H. Fielding. Published by R. Lamb, Gracechurch Street. 16¼ × 11¼.

1827.

Mail Coach in a Thunderstorm on Newmarket Heath. (This is really Thetford Heath.) Aquatint by R. G. Reeve. Published, London, May 2, by J. Watson, 7, Vere Street, on Whatman paper. (This is the third of a set of four under "York and Edinboro' Mail," 1825.) 16 × 11.

Epsom Races—Derby Stakes. (Panoramic view of British horse-racing.) Aquatint. Published by J. Watson, 7, Vere Street.

Four-in-Hand Entering a Park. Aquatint by R. Havell.

Mail in a Flood. Aquatint by F. Rosenberg. Published, Sept. 21, by J Watson, 7, Vere Street. Early issues on Whatman paper. (This is the fourth of the set of four under "York and Edinboro' Mail," 1825.) 16 × 11.

Race for One Thousand Pounds. Lord Darlington's "Memnon" beating Lord Exeter's "Enamel," May 14. Aquatint by J.Pollard.

1828.

Hyde Park Corner. Aquatint by R. and C. Rosenberg. Published, June 27, by J. Watson, 7, Vere Street. The same plate with an amended title—*The Grand Entrance to Hyde Park Corner*—republished, May 1, 1844, by Messrs. Fores, Piccadilly, corner of Sackville Street. 23⅞ × 16⅛. There are many alterations in this issue. The vehicle on the

James POLLARD.—(*Cont.*)

right-hand side of the plate is brought up-to-date, and appears as a tandem cart, with tiger seated behind. There are faint traces of a hood up, which pertained to the original cabriolet, but it is uncertain whether the print actually appeared before alteration. The details of attire of the Life-guardsmen are of the later period—plumes, etc.

A modern process issue is in existence, with original size and lettering of 1828. A good reproduction, capable of deceiving even a good judge of prints. Modern reissue in smaller size, 16¼ × 11¼. (Value £100.)

RACE HORSE—

The "Colonel." Winner of the St. Leger Stakes, 1828. Aquatint. Published by T. McLean, Haymarket. 17¼ × 12⅞.

Race for the Derby Stakes at Epsom, 1828. The Duke of Rutland's horse Cadland beating Mr. Petro's horse The Colonel. Aquatint by R. G. Reeve. Published by Thos. McLean.

Birmingham Tally Ho Coaches Passing the Crown at Holloway. Aquatint by C. Bentley. Published by J. Brooker, Southampton Row. 29¼ × 20. Also small size, late reprint, 16¼ × 11¼.

West Country Mails at the Gloucester Coffee House, Piccadilly. Aquatint by C. Rosenberg. London. Published by T. McLean, 26, Haymarket; and by Giraldon Bovinet, Passage Vivienne, Paris. 32 × 25 (29 × 20⅜ subject). Modern issue, small size, 16¼ × 11¼. (Sotheby's, Gardner sale, Nov., 1923, £350.)

STAGE COACH TRAVELLING. Derby Coach near Ashbourne—

1. *Ascending a very Steep Hill, the Passengers Walking.*
2. *Descending a Hill.*

Two plates. Aquatints by C. Rosenberg. Published, March 7, by J. Watson, 7, Vere Street. 15¾ × 10¾.

Race for the Gold Cup at Ascot. Aquatint by J. Edge. Proof before letters with the title written in. (Halsey Collection.)

Royal Mail at the Angel, Islington, on the night of His Majesty's birthday, June 4, 1812. Aquatint by R. G. Reeve. Published by T. McLean, 26, Haymarket; and by Giraldon Bovinet, Passage Vivienne, Paris. 30 × 21.

1829.

Death of Tom Moody. Four plates. Aquatints by C. Hunt. Published May 1. Reprinted Feb. 1, 1832, and 1834. Reprinted, Oct. 14, 1854, by Moss and Co. (yellow paper). 16½ × 12½.

Mail Coach in a Fog. Aquatint by R. G. Reeve. 18 × 13¼.

Postboys Watering their Horses.
Hunters on the Way to the Stables.

Aquatints by Pyall. Published by T. McLean, 26, Haymarket; and Paris, *chez* Giraldon Bovinet. 17½ × 14.

Race for the Derby, 1829. Aquatint by Gleedah, Published, July, by T. McLean.

Royal Mail passing a Sportsman with Dog and Gun. Aquatint by F. Rosenberg. Published, March 30, by J. Watson, 7, Vere Street. 13 × 8¼.

1830.

DEPARTURE OF THE MAILS FROM THE G.P.O., LONDON—

1. *Daytime.* Aquatint by R. G. Reeve. Published, Feb, by J. Watson, 7, Vere Street. 24 × 16¼.
2. *Night Time.* Aquatint by R. G. Reeve. Published, April 29, by Thos. McLean, 26, Haymarket. Early issues on Whatman paper, dated 1829. Reissues published, 1836, by Soffe, Strand, Further issues on paper watermarked 1846. (Christie's, 1919, £73 10s.) 24⅝ × 16¼.

James POLLARD.—(*Cont.*)

Unicorn, Norwich and Cromer Coach. Two wheelers and leader. Dog in foreground. Aquatint by C. Hunt.

Glasgow Mail. Passenger on box-seat and one behind.

SHOOTING—

Woodcock.
Pheasant.
Grouse.
Partridge.

Set of four aquatints by James Pollard. (Halsey Collection.)

1831.

Mr. G. Osbaldeston riding his horse against Time at Newmarket. Aquatint by J. Harris. Published, Nov. 5, by T. Helme, 15, Tabernacle Street, Old Street Road. 19½ × 15½.

Royal Mails Preparing to Start for the West of England, in the yard of The Swan with Two Necks. Aquatint by F. Rosenberg. London, published, Jan. by J. Watson, Printseller, 7, Vere Street. First issues on Whatman paper. Modern reproductions on thick cartridge paper. (Value £150.) 23¾ × 17¾.

ANGLING—

Fly Fishing.
Bottom Fishing.
Trolling for Pike.
Anglers Packing Up.

Four plates. Aquatints by R. G. Reeve. Published, Nov. 17, by T. Helme, 15, Tabernacle Street, at his Picture House Manufactory. 17 × 13¾.

Trolling for Pike and *Fly Fishing* reissued as a pair by G. Hunt. Published by J. Moore, at his Looking-glass and Picture Frame Factory, 1, West Street, St. Martin's Lane. Same pair reissued by Himely.

William IV. Coaching in Hyde Park. Aquatint by Dubourg. Published by E. Orme. 18 × 13.

Smithfield Meat Market. Aquatint by R. G. Reeve. Published by. T. McLean Haymarket. 25½ × 15.

1832.

Mail Behind Time. Manchester Coach passing Carnson Inn.

Mail Changing Horses at the Falcon. Hull Coach. Light coach in foreground—dog on pavement has appearance of being on top of coach. Aquatint by J. Pollard. Published, Feb. 1, by T. Helme, 15, Tabernacle Street, Old Street Road. There is a lithograph of this subject, same size. 17½ × 13½.

Coach and Horses, Ilford—Yarmouth Mail. Aquatint by James Pollard. Published, April 9, by T. Helme, at 15, Tabernacle Street. 17 × 12.

Royal Mails Preparing to Start. N.E. view of the New G.P.O. Aquatint by H. Pyall. Published by *S. W.* Fores, at the Sporting Repository, 41, Piccadilly. Second state, with alteration to the plate—cabs in place of carts—published by *Messrs.* Fores. 23 × 15⅛.

The Eagle, Snaresbrook. Norwich Coach passing. Aquatint by J. Pollard. Published, April 9, by T. Helme, at the Picture Frame Manufactory, 15, Tabernacle Street. Modern reprints exist. 17 × 12½.

St. Albans Grand Steeple Chase. Six engravings and key. Aquatints by G. and C. Hunt, H. Pyall, and T. Bentley. Published by J Moore, at his wholesale and retail Picture Frame Manufactory, 1, West Street, St. Martin's Lane. (Christie's, July 16, 1919, £283 10s.) 17 × 12.

James POLLARD.—(*Cont.*)

DONCASTER RACES—
(1) *Horses Starting.*
(2) *Passing the Judges' Stand.*
Two plates. Engraved by Smart and Hunt. Published, June 2, by S. and J. Fuller. Reissued, 1834, by S. and J. Fuller. (1) 24⅝ × 13¾. (2) 24 × 13½.

1833.

Northampton Grand Steeple Chase, March 23, 1833. Six plates. Aquatints by H. Pyall. Published by T. McLean with key-plate. 17 × 12½.

1834.

EPSOM RACES—
Now They're Off.
Start for the Derby Stakes.
Passing Tattenham Corner.
And one other.
Four plates. Aquatints by Smart and Hunt. Published, June 2, by S. and J. Fuller. Early issues on Whatman paper. 24⅝ × 14.

Ascot Races. Glaucus beating Rockingham and Samarcand. Aquatint by C. Pyall. London. Published, Oct. 4, by Thos. McLean 26, Haymarket. Early issues on Whatman paper. 24⅝ × 14.

Plenipotentiary beating Shilaleh and Glenco. Aquatint by H. Pyall. London, published by Thos. McLean, 26, Haymarket. Whatman paper.

Goodwood Races. Rubini, property of Mr. Kent, winning the Cup. By H. Pyall.

St. Albans Tally Ho Stakes, 1834. Two plates. Aquatints by G. and C. Hunt. Published, May 22, by J. Moore, at the corner of West Street, Upper Street. 17 × 12.

Chances of the Steeple Chase. Eight plates. By various engravers—Rosenberg, C. Hunt, etc. Reissued 1837. Published by G. S. Tregear, at his Sporting and Comic Print Warehouse, 95, Cheapside. 18¾ × 13⅝.

The Woodman, Finchley. Coventry and Birmingham Coach passing.

Mail Arriving at Temple Bar. Aquatint by J. Baily. Published, July, by J. Watson, 7, Vere Street. Modern issues exist. 16 × 11½.

1835.

Quicksilver Royal Mail passing Kew Bridge. Aquatint by C. Hunt. Published, Nov. 1, by Ackermann, 96, Strand. Early issues on Whatman paper. Reprints of this with "Somers' Series" printed on them. Also quite modern reprints. 18½ × 15½.

London, Edinburgh, and Glasgow Coach. By J. Pollard. Proof in watermarked paper, 1835.

View of the Grand Stand, Doncaster. With portraits of the winning horses of the Great St. Leger, 1815-1834. Aquatint by H. Pyall. Published, Jan., by Thos. McLean, 26, Haymarket, London. 24⅛ × 14.

1836.

AYLESBURY GRAND STEEPLE CHASE—
Four plates. Aquatints by J. Harris. Published by Ackermann and Co. (Christie's, 1919, £315.) 24 × 12½.

BRITISH HORSE RACING—
Plate I.—Goodwood Grand Stand. Preparing to Start. Aquatint by R. G. Reeve.
Plate II.—Epsom Grand Stand. Aquatint by R. G Reeve.
Plate III.—Ascot Grand Stand. Coming In. Aquatint by R. G. Reeve.
Plate IV.—Doncaster Grand Stand. Early issues on Whatman paper. (London, published, Nov. 1, by Thos. McLean, 26, Haymarket. (Value £60.) 14½ × 10⅜.

James POLLARD.—(*Cont.*)

EPSOM RACES—
1. *Saddling in the Warren.*
2. *The Betting Post.*
3. *Preparing to Start.*
4. *Grand Stand.*
5. *Race Over.*
6. *Settling Day at Tattersalls.*

Set of six. Engraved by C. Hunt. Published, Feb. 1, by Ackermann, Strand. First state proofs before all letters, on Whatman paper. Second state lettered, with titles, on Whatman paper. (Value £120.) 18⅜ × 11¾.

Liverpool Mail. Four black horses.

Bowden's Coaching Recollections, Dec., 1836. Set of four.

1837.

Taglioni, Windsor Coach. Aquatint by R. G. Reeve. Published, Sept. 10, by J. Watson, 7, Vere Street. Early issues on Whatman paper. 15½ × 11.

Mail Changing Horses. Published, Feb. 1, by T. Helme, at his Picture Frame Manufactory, 15, Tabernacle Street. 17½ × 13½.

Mail Behind Time. Published, Nov. 30, by T. Helme, at his Picture Frame Manufactory, 15, Tabernacle Street. 17½ × 13½.

DONCASTER RACES—St. Leger Stakes of 1836—
1. *Vexation—The False Start*
2. *Off in Good Style.*
3. *Who is the Winner?*
4. *All but Settling.*

Four plates. Lithographs by Harris. Published by Ackermann. 25 × 18⅛.

SCENES DURING THE SHOWSTORM, DEC., 1836—
1. *The Devonport Mail assisted by* Six *Fresh Post-horses.*
2. *The Liverpool Mail in a Snowdrift.*
3. *The Birmingham Mail fast in the Snow.*
4. *The Louth Mail Stopt (sic) by the Snow.* (On publication line, 1836.) On stone by G. B. Campion. London, published, Feb. 1, by Ackermann and Co., 96, Strand. 15 × 10⅛.

1838.

SCENES ON THE ROAD TO EPSOM—
Lord Nelson at Cheam.
Cock at Sutton.
Kennington Gate.
Hyde Park Corner.

Four plates. Aquatints by J. Harris. Published, May 30, by Ackermann, 96, Strand. Reprints in existence. (Value £200.) 20 × 13.

1840.

FOX HUNTERS' MEETING—
Fox Chase.
Breaking Cover.
The Death.
And one other.

Four plates. Aquatints by C. Hunt. Published by T. Helme.

The Jolly Old Squire. Set of four with verses. No titles. Aquatints by H. Papprill. H. Published, March 2, by Ackermann and Co.

1843, 1844.

EPSOM RACES—
Ascot.
Goodwood.
Doncaster.

Five lithographs.

1852.

Race for the Derby. Published, Dec. 31, by Bennett, Moss and Co., Lemon Street. 18 × 13¾

Race for the Gold Cup at Goodwood. 19 × 14.

James POLLARD.—(*Cont.*)

Dates not Ascertained, or Undated.

The New General Post Office, 1829. Painted and etched by James Pollard. Published by R. Pollard and Sons, Holloway. Sold by S. Knight, Sweetings Alley, Cornhill. No date in publication line. 25⅝ × 14.

Epsom Downs. By and after James Pollard.

Fairlop Fair. By and after James Pollard. This aquatint has been also ascribed to Dubourg. 17½ × 12.

Royal Mail Coach. Aquatint by and after James Pollard.

Mail Coaches Racing. (Watney Collection.) 15 × 9¾.

Manchester and London Stage Coach. By and after James Pollard. (Christie's, March 1, 1921, £89.) 16½ × 12¾.

SHOOTING—
Grouse. Four coloured aquatints by Dubourg.
Snipe.
Pheasant.
Partridge.

Coaching Scenes. A set of six. No engraver's name.

Procession of King George IV. to Ascot Heath Races. By R. G. Reeve. London, published by T. McLean, 26, Haymarket. 39¼ × 10.

RACE FOR THE GREAT ST LEGER STAKES AT DONCASTER—
Stockwell (1). St. Leger of 1852. 112 subscribers at 50
Harbinger (2). sovereigns each. No engraver's name;
Daniel O'Rourke (3). no publication line. 17½ × 12⅞.

Royal Mail passing a Toll Gate in a typical English village. By and after James Pollard. (£70, Halsey sale.) Reprint, smaller size, published by Grego.

Paddington and Bank Coach. By James Pollard. Proof before letters. (Halsey Collection.)

FISHING—
1. *Fly Fishing for Trout.* By. R. G. Reeve. Published by
2. *Live Bait Fishing for Jack.* J. McCormick. 12 × 9.
(1) Published by J. McCormick, Gracechurch Street. (2) Published by J. McCormick, 147, Strand.

Manchester Mails passing each other near Ashbourne.

Angel Inn. By R. Havell.

Pair Horse Short Stage Coach. Published by R. Pollard and Sons, Holloway. 16½ × 11.

Epsom. Race for the Great Derby Stakes. Published by R. Pollard and Sons.

Woodcock Shooting. Aquatint by J. Pollard. (Mr. Charles Russell's Collection.) 14 9/16 × 9⅝.

Hunting. Easter Hunt. Two plates. Aquatints by Dubourg. 24½ × 3½.

Polecat and Terriers. Aquatint by J. Pollard. Published by Knight, Cornhill. 8 × 5¾.

Pigeon Shooting. Aquatint. Published by R. Pollard, at Holloway, London.

Finding and Coursing. Two plates. Aquatint by Dubourg. (Christie's, 1919, £63.)

New General Post Office, 1849. Published by J. W. Laird.

The Impudent Challenge. William IV. and Butcher Boy. Lithograph by Heath. Published by Dean and Co.

Edinburgh Express.

James POLLARD.—(*Cont.*)

London Fire Engines. Aquatint by R. G. Reeve. Published by Thos. McLean. 29¾ × 20½.

RACE HORSES—

"*Barefoot.*" Winner of the St. Leger, 1823.

"*Matilda.*" Winner of the St. Leger, 1827.

"*Middleton.*"

"*The Student.*"

Coach (*white*) *and Pair Being Driven Along a Street.* Drawn and engraved by James Pollard. Published by R. Pollard and Son, Holloway. 17¾ × 12¼.

Royal Patent Safety Coach. (Brighton Coach). No lettering. Aquatint by Pollard. 17½ × 12¼.

Cambridge and Newmarket Coach. Aquatint by Havell.

London, Newmarket and Cambridge Coach. Aquatint by J. Pollard. 17½ × 12¼.

PHILIP REINAGLE, A.R.A.

(1749-1833)

PHILIP REINAGLE was a pupil of Alan Ramsay, the well-known Court painter. In this artist we have another instance of early fancy and training turning to portraiture, but in the present case the swing of the pendulum towards the enchantments of field and fen took place when he had attained the fairly mature age of thirty-four. Reinagle did not completely abandon portrait painting, but animals, birds and their landscape haunts became his preferred subjects. No reason of gain and filthy lucre is reported here ; he was interpreting the inner man and responding to his personal bent and bias.

As far as my researches go, the earliest print is that of *Springing Spaniels*, by Lewis, published in 1806, and my humble opinion is that it is also one of the best, but personal taste compels me to abstain from any extensive praise of prints after Reinagle.

Thus it is that we shake our wise heads and record our belief that these prints fail to do justice to the pictures, some of which are really fine : animals vital and of anatomical precision, the landscape reminiscent of the best Dutch masters, who frequently furnished his models.

The late Sir Walter Gilbey says :

" Reinagle made a special study of the spaniels now known as clumbers, but in his day as ' cock springers ' or ' springing spaniels.' "

I rather think Sir Walter was mistaken, for the breed in the print of *Springing Spaniels* does not resemble the clumber type. If the student of sporting prints should wish to see the original clumber in standard perfection he should scan the engraving of the *Duke of Newcastle*, after Wheatley, by Bartolozzi. There he will find the Duke on a shooting pony with his keeper, William Mansel, and several clumbers.

The clumber history begins about the year 1775, when Henry

Clinton, Duke of Newcastle, then in France, received, as a gift from the duc de Noailles, several couple of this breed of spaniels, which his Grace took home with him to Clumber.

But the Reinagle print which brings us into immediate touch with personalities and sport is that of *Breaking Cover*, engraved by Scott, and hereby hangs something of a tale.

Reinagle, like Sawrey Gilpin, had, as patron, the well-known Colonel Thornton, of Thornville Royal, Yorks. To his order, this picture *Breaking Cover* was painted, as pendant to one previously done for him by Gilpin, the famous *Death of the Fox*, the former representing the opening scene of a foxhunt with the Colonel's hounds, the other illustrating its successful climax.

The fox breaking cover on a good scenting day is certainly a most interesting moment in the pageant of foxhunting, a momentous and exciting prelude to the run, and one in which the well-mounted hunter, satisfied as to the staunchness of his horse, and confident in his own proved ability to *get there*, may exult.

"Nimrod," in an amusing vein, gives an apt description of this *moment* and tempts me to quote.

" . . . Generally speaking, how stand matters when a fox breaks cover and the word 'away' is given? Why, if the hounds get well out of cover with him, and the country they pass over is strong, the following scene, nine times in ten, presents itself. About eight men in a hundred—certainly not more—ride quite up to the hounds; about twenty others are in a fair place, but scarcely able to maintain it, one or two of them losing ground in every second field, either by making a wrong turn, shirking a large fence, or else riding for a nick. Then a brook comes to be encountered, which stops one-third of the 'twenty,' and the rest are only to be found at the finish of a sharp half-hour, either by a turn in their favour or some lucky occurrence, unless a short check should have taken place.

" But where are all the rest of the field, say a hundred or more red-coated, leather-breeched, and well-mounted admirers of the chase? Why, as O'Kelly said of the racehorses that presumed to compete with Eclipse, they are 'nowhere.' They are divided into different squads, which may be thus designated or classed: There are the funkers, who are afraid to gallop over rough ground, although not afraid to leap; and the gallopers, who will ride fast over any kind of ground, but turn from a big fence. There are the cunning ones, who make for a point, nearly turning their backs upon the line; and the macadamisers, or *coasters*, as they are now called in Leicestershire, the greatest nuisance a

Master of Hounds can have in the field, inasmuch as they so frequently put his day's sport to the hazard by getting forward on the line, and heading his fox from his point.

"Again, there are the 'spring captains,' as they are called, and the moustached gentlemen, from the watering-places, who would go to hounds, "*if they knew how*," as Jem Bland said of the would-be rogue at Newmarket, for they will charge any fence, and are not shy of the pace, but they cannot hold on. Lastly, there is the 'coffee-house' squad, whose object is air and exercise, and the meeting of their many friends, but who do not profess to ride near the hounds, being well satisfied if in company with the troop of second-horse riders, who secure them from being quite lost. Such, reader, is the state of all fields in strong countries, of which fact you will satisfy yourself, as the writer has satisfied himself, by occasionally being a mere looker-on, at various points of the chase. The *coup d'œil* will amuse you, and instruct you in riding to hounds, should you be given to that pursuit."

With this picture, *Breaking Cover*, and its engraving, the writer enters into the more satisfactory realms of first-hand information. It was disposed of at the Colonel's sale when he left England to reside in France, and passed into the possession of a certain family, who, only quite recently (1922, he believes), owing to absence in India, determined to sell. The writer was requested, by those who wished to purchase, to go down to the country and inspect the picture, and to give his opinion as to condition, etc.

It is a fine canvas and was found in a quite reasonably good state of preservation, possessing life and fair landscape, and, what is of still greater import, all are agreed that it embodies an excellent portrait of Colonel Thornton.

The Colonel is seen cheering on the last couple of hounds out of covert, the fox having broken and being still in view in the landscape. He is mounted on a favourite grey—a big horse—; it is said that he always favoured large horses, sixteen hands or over. The hounds are of the old-fashioned type, large-headed and jowly, assimilated to Talbots—and none the worse for that, very likely!

The engraving by Scott is in line, which is probably the least attractive method for sporting prints, although one cannot wholly condemn it in this capacity. It would prove lack of knowledge and of balanced appreciation to cast a slur on such fine line engravings as the shooting prints of Woollett, after Stubbs, or the four fine hunting scenes after Sartorius, by Neagle; but, in this particular case, a thorough knowledge of the picture spoils

all appreciation of the engraving, and one's only desire is to pass on to the next.

Colonel Thornton is a personality in a book on sport and not to be dismissed in a short sentence.

He was the son of Colonel William Thornton, who raised a troop of yeomanry and infantry, serving with great distinction under the Duke of Cumberland, and dying at the early age of fifty. His son, Thomas, was then a minor. Born in London, he was educated at the Charter House, and subsequently at a college in Glasgow, which he left at the age of nineteen, repairing then to his home of Old Thornville in Yorkshire. In 1775 we hear of him in London as a member of a society called the Savoir Vivre, an association of high-spirited young bloods who did nothing but eat, drink, and make merry amidst habitual play at cards and hazard. It is fair, however, to say that this appears to have been the only period of his life at which he gambled—at any rate systematically. There were occasions upon which he found it useful to try and replenish a fortune which was far from satisfying his need, by betting on matches or on his own horses, but the vogue for dice and cards in the sporting world of that day did not specially attract him.

In 1789, Thornton, who was then colonel, having received his commission in the West Yorks Regiment of Militia, purchased from the Duke of York the estate of Allerton Mauleverer, Yorkshire, for which he paid the enormous sum of £110,000, and re-named it Thornville Royal. After a lapse of thirty years he sold it to Lord Stourton; and when the present writer was a boy it was called Stourton, but for some time past it has resumed its ancient and original name of Allerton, and is the seat of the family of Mowbray and Stourton.

The estate of Boythorpe, belonging to Mr. Bilby, came into the market in 1791, and Colonel Thornton also acquired this property, which is situated some ten miles from Bridlington, and built there a great house called Falconer's Hall. This country of the East Riding Wolds pleased him, and with a joyous band of friends he spent his time and money in coursing, hawking and fishing. Although not entirely a popular member of society, his talents, facility at repartee, facetious stories on all topics, and his good-natured hospitality made his table an amusing rendezvous and agreeable resort for the neighbouring noblemen and gentlemen.

There is no doubt that the Colonel, who was an eminent judge of a horse, a hawk and a hound, practically restored the old art of falconry and performed some notable feats himself on other

sporting lines, beating many records. With either gun or rifle, for instance, he could achieve remarkable results, which have been chronicled with his other adventures. At Newmarket, he once rode down a hare that he picked up in the presence of a large concourse of people.

He was also, on another occasion, the hero of a walking match, in which he made the record of four miles in thirty-two minutes. We hear, too, that he could leap his own height, five feet nine inches ; once winning thereby a considerable wager.

Activity of mind was on a par with physical achievement, and he wrote several sporting books which show a fair literary capacity. But all these qualities were blurred and distorted by a soaring and all-pervading vanity, and the unblushing exaggeration of his exploits, as related by himself, made him grotesque and ridiculous, as always in those cases in which the showman eclipses the sportsman.

The Colonel was playing up to this *rôle* of showman when he moved in most dramatic fashion from Falconer's Hall to Spy Park, as will be seen from the following article which appeared in the *York Herald* of the day :

" Every true sportsman of this county must regret to hear that what has been for some time rumoured has at last taken place. Colonel Thornton has been induced to part with Falconer's Hall, and if the report is true we have to congratulate him in having selected the most enviable and princely domain in England, a residence unparalleled in its situation, either for a man of fashion, a *bon-vivant*, or a sportsman. After having given the very best sport in hawking, coursing, and hunting, at Scarborough, Falconer's Hall, and to the Saltergate Club, the Colonel, a few days since, proceeded through the city, on his way to Spy Park, in Wiltshire, followed by a cavalcade (such as attracted the attention of the whole of this place), in the following order :

" First, the Boat Waggon, so well known by the opponents of my Lord Milton, and held by the owner invaluable, from having conveyed not less than 3,000 independent freeholders of this virtuous county to vote, and ultimately, in spite of ministerial influence, to elect Lord Milton, a descendant of that man, the pattern of patriotism and unexampled rectitude, Charles Watson Wentworth, Marquis of Rockingham ; . . . this waggon, admirably contrived for the carrying of luggage or loose dogs, covered with the skins of stags, fallow deer, and roebucks killed by the Colonel, nets, otter spears, fishing rods, and guns, drawn by four thoroughbred cream-coloured Arabian mares, bred by the King,

"Next a dog-cart, which carried milk-white terriers, and beautiful greyhounds; these were all sheeted and embroidered with the different matches that they had won: the novelty of this appeared to excite particular gratification. The Huntsman, mounted upon a powerful, fine grey hunter, followed by an immense pack (judged not less than 100 couple) of staghounds, foxhounds, otterhounds, and lively lap-dog beagles. A stud groom and four grooms, each leading a thoroughbred horse, the descendants, as it was said, of Jupiter; . . . deer-skins covered them by way of housing. A keeper, appropriately dressed, with three brace of pointers. The Falconer in green and silver, surrounded by hawks, and on his fist a venerable grand Duke, closed this procession. Following, we understand, there were nine waggon-loads of old wine and ale, brought from Thornville Royal, inestimable from its age, and held by the Duke of York *as the finest wine in the kingdom.* These wines, moved at such an immense expense, were from twenty-five to an hundred years old.

"Many sportsmen, though delighted with the *coup d'œil,* could not forbear saying they should never see such sport as they had enjoyed with the Colonel, and envied those who were now to partake of his amusements and hospitality in Wiltshire.

"The distance we understand this cavalcade is to travel is about 200 miles. . . .

"Spy Park is situated in that part of the county of Wilts called North Wiltshire, which is very dissimilar, in geographical features and natural characteristics, to the Southern portion of the county. It has for many generations been the property of the Baynton family, some of whom appear to have been Knights of St. John of Jerusalem in the time of Henry II. The late Sir Edward Baynton Holt, Bart., died at the advanced age of 90, in January, 1800, when his estates devolved to his son and heir, Sir Andrew Baynton Holt, who has recently sold or let Spy Park to Colonel Thornton. The mansion is a plain but spacious building seated in a park which abounds with fine old oak and other timber trees. . . . At the extremity of the park, towards the west, the grounds slope gradually to the Avon river, and at an old gate, called *The Spy,* a very extensive tract of country is unfolded." . . .

The spectacular arrival of the Colonel at Spy Park is described in a later letter:

"I am happy to inform the public, through the medium of your interesting paper, that the cavalcade of Colonel Thornton at

this place was distinguished by a junction of an immense number of sporting and other valuable paintings; together with a collection of rare exotic plants, and three waggon-loads of bald-faced and other red deer, roebucks, Asiatic deer and party-coloured fallow deer; a *garde chasse* had the charge of two brace of Russian and French wild boars, the latter understood to be a present from Napoleon, in return for 70 couple of high-bred fox-hounds, descended from the famous Old Conqueror, and sent to the Emperor Napoleon during the last peace, whose high mettle afforded him the most exquisite gratification. A brace of cormorants, with silver rings round their necks, and broke-in for fish hunting; together with ichneumons and pole-cat ferrets, for rat-hunting, and some beautiful milk-white Muscovy ducks, and a number of high-bred brood mares, foals, colts, fillies and two famous horses, The Esterhazy and Theodolite, closed this splendid procession, and it is understood that on their arrival at Spy Park they were met by the Colonel and some sporting friends, who expressed their astonishment, that after having travelled through such almost impassable roads, amidst torrents of rain, and particularly the lap-dog beagles, not more than thirteen inches and a half in height, and consequently often swimming, they should have arrived without the least injury."

In 1815 he was living here, and gave a great picnic in the grounds; one of the diversions offered the guests being the hunting of a white buck with two bloodhounds—Luther and Mahomet—the hounds to be given an exercise canter and then to be stopped. But Luther and his companion took the thing seriously and settled down to the quarry, running away from their attendants, and after five hours they pulled down the wretched white buck.

Here was a chance for the Colonel to exercise that theatrical tendency of his, and he caused the whole assembly to draw up at the house and view the ritual of the return of the dead buck on an improvised litter or sleigh—and all this with an absolute disregard of sporting tradition, and a contempt for seasons, for this was England, and October, not a snow-clad scene in the Tyrol.

He ran the Epping Hunt for a short time, and his buffoonery found fine scope here. Dressed in a sort of military uniform, and accompanied by three splendid ladies of wonderful attire, he would arrive at the meet in a carriage. The deer provided for the day's sport was gaily bedecked with ribbons, and wore round its head a frontlet bearing a motto both loyal and patriotic.

In the whole history of staghunting there is only one similar case of equal fantasy—another sporting mountebank, that Earl

of Barrymore, who, when quite a young man, kept a staghunting establishment at Shiplake, near Henley, and who proceeded to the chase attended by four gaily-dressed Numidians in Eastern attire, who continuously blew French horns.

In Colonel Thornton's "Sporting Tour in France," two volumes written in 1802, but only published in 1806, we get a bird's-eye view of that country after the Revolution, from the critical standpoint of an Englishman of distinction. Of course, one must make allowances for inaccuracies arising, for the most part, from *swollen head*, and also from the artistic temperament, but on the whole it affords a certain value and interest.

During this tour he seems to have been accepted at his own valuation by the French, and appreciated accordingly. Wherever he went he posed as the probable purchaser of large estates and mansions, making the most minute scrutiny of many properties, and, as we must suppose, laughing up his sleeve at the gullibility of the owners who took him seriously, and probably at himself too. He did actually purchase the domain of Pont le Roi, but apparently did not pay for it, since, at his death, there was an action brought by the vendors to recover the price.

The magnificent seat of the duc de Choiseul, Chanteloup, took Thornton's fancy, and in his book he often refers to the possibility of his acquiring it.

Thorough humbugs always arouse a certain sympathy in me, and I laugh as I read that his nearest approach to the purchase of this beautiful place in the valley of the Loire was to reside at a neighbouring inn, from whence, no doubt, he could contemplate it at his leisure. He writes:

"Our landlady appears very desirous that I should purchase Chambord, conceiving that I had already bought Chanteloup and Menan.

"In the course of the evening, M. Foucheron informed me that the whole Forest of Orleans was at my command, as the gentleman who rented it had given up his hounds because great parts of his park-fence had been destroyed by an old wild boar."

It is quite likely that all this *puff and bunkum* hurt no one, and it certainly is amusing, although the end of the poor old Colonel, who had managed to pick up a couple of French titles on his travels, does not approximate to all this magnificence.

His last years were spent in a corner of the vast Château de Chambord which he rented, and where he lived, melancholy and depressed, fallen from his high estate, with his mistress, Miss

THOMAS OLDACRE ON PICKLE. [See p. 171.

After Benjamin Marshall.

Engraved by Whiston Barney.

Priscilla Duins, attended by very few servants, and dying, eventually, in Paris, aged eighty-one, an exile from his native land, estranged from his wife whom he had deserted, at variance with his legitimate son and heir, whom he cut off with a legacy of £100.

Ill-disposed rumour said that the Colonel had spread a premature report of his own death, wishing to appear in the limelight, or, perhaps more correctly, in the twilight.

Be this as it may, he wrote the following characteristic letter to his friend George Hawkins, in answer to a letter of condolence which had been addressed to Mrs. Thornton.

Paris, Rue de la Paix,
December 25, 1821.

"My honest Brother Sportsman,

"This is Christmas Day, dedicated by me, from my youth, to gaiety and reasonable hospitality, endeavouring to make all happy according to the situation in which Providence has placed me.

"In health no man can be more hearty, but not quite stout in my knees and feet; stomach invincible; always an appetite; eat three times a day: tea, muffins, and grated hung-beef at nine—at two, roasted game, or cock's combs, and about a pint of the finest white Burgundy—dinner at five, and then a bottle of wine—about three or four glasses of spirits and water, rather weak—then to bed; sleep *better* than I ever did in my life. Pretty well, you will say, for a dead man. Rise at eight, breakfast at nine; so we go on. Every night the finest dreams. I expect some wild boar; if it comes, our friend B. may be sure of a part.

"P.S., Dec. 26: I find by the papers that I died after a short illness, much lamented, etc., etc., at Paris. However that may be, I gave a dinner yesterday to a dozen sportsmen: we had roast beef, plum-pudding, Yorkshire goose-pie, and sat up singing most gaily till two this morning. At twelve we had two broiled fowls, gizzards, etc., and finished a bottle of old rum in punch. No intoxication, for I went to bed well, and never rose better.

"Thornton,
"*Marquess du Pont.*"

There is a nice little oval stipple print by Mackenzie after Reinagle, a portrait of the Colonel, often printed in colour. Two reasons make it of interest to us. The first, that in it the Colonel has a hooded hawk on his forearm; the second, because

beneath the oval there is a pendant illustrating Mrs. Thornton's well-known match at York.

For those who wish to refresh their recollection of this match, I will just say that it was the outcome of a wager between the Colonel and a Mr. Flint, a near neighbour and friend, and, according to Sir Walter Gilbey, Mrs. Thornton's brother-in-law. The lady was matched to ride four miles over the Knavesmire against Mr. Flint, for five hundred guineas, and a side bet of one thousand guineas.

Mrs. Thornton rode her husband's Vingarillo, and her antagonist, a horse called Thornville, by Volunteer, and she was to ride her weight against Mr. Flint's. The novelty of the performance drew a concourse of some 100,000 persons, and an additional number to guard the course. A troop of the Sixth Light Dragoons were also present.

Mrs. Thornton donned a leopard-coloured bodice with blue sleeves and a blue cap, while Mr. Flint rode in white. In the race the lady kept the lead in great style for over three miles, when her opponent passed her, and finding she could not possibly win she eventually pulled up. The race was run in 9 minutes and 59 seconds.

To show how uncertain the betting was in these four-mile races, we may mention that in the course of the first three miles 7 to 4 and 2 to 1 were laid on the lady's chance.

As previously said, the Colonel was a great adept at falconry. This is one of the oldest of sports, and I believe it to be authentic that the taming and training of hawks was understood and practised as early as B.C. 150, and it is certainly early British, and was pursued both as a pastime and as a means of supplying the larder with game. In the eighth century it was most popular here and in France. A Charter was granted in 821 to the Abbey of Abington, by Kenulph, King of Mercia, restraining unauthorised persons from carrying hawks and trespassing on the abbatial grounds. It was about the same time that an Englishman named Winifred became Archbishop of Mons, and presented Ethelbert, King of Kent, with one hawk and two falcons, while the Mercian King asked the Archbishop to send him two falcons trained to kill cranes.

In the course of the eighth and ninth centuries we read in French chronicles of *Le Grand Fauconnier* receiving a salary of 4,000 florins, and keeping 300 hawks, and being attended by a retinue of fifty gentlemen and the same number of retainers.

Falconry may be said to have reached its zenith during the fifteenth and sixteenth centuries, and from the seventeenth century

dates the establishment of the hereditary office of Grand Falconer of England. But, in spite of all this tradition and ancient history, falconry seemed to have gone out of date by the middle of the eighteenth century in England, when the fowling-piece was supplanting the use of the hawk.

The Colonel was certainly one of the most active enthusiasts in its partial revival, and it must be owned that he seems to have had a thorough knowledge of the various types of hawks, as his books bear witness.

Together with Lord Orford, Mr. Colhoun and Lord Eglinton, he was a moving spirit of the Falconers' Club, a very prominent institution in and about 1780, that held meetings both on the Colonel's estates in Yorkshire, and also at Barton-Mills in Suffolk.

Reinagle, from the engraving point of view at any rate, would seem to have no identity apart from the Colonel, and, save as regards this identity, he and his prints offer no special interest.

There is another moderate print after a fine picture, where the same man of mettle, sometime Marquis du Pont, is seen shooting roe in the Forest of Glenmore, with what is probably a unique piece—the only twelve-barrelled rifle ever made. A lumbering, uncertain thing it must have been, too clumsy to shoot with; knowing our Colonel, however, we can imagine the joy a *show* weapon like this would give him!

Reinagle lived to the ripe old age of eighty-four, and died at Chelsea in 1833. His son, Richard Ramsay, was an artist of some repute and a Royal Academician, but as he was not a painter of sporting subjects he has no place here.

Philip REINAGLE.

Engraved Works.

1806.

Partridges. Two plates. Aquatints by Lewis. Reissued, 1815, by *Springing Spaniels.* W. D. Jones. 20½ × 15.

Colonel Thornton. Oval. Engraved by Mackenzie. Frontispiece to "Sporting Tour in France."

1807.

Snipe Shooting. Aquatint by Nichols and Bluck. London, published, July 15, by Random and Sneath, No. 5, Hart Street, Bloomsbury Square.

1807-1810.

Shooting Set of Ten—

Pheasant. Engraved by F. C. Lewis. 20 × 14½

Ptarmigan. Engraved by Lewis and Nichols.

Black Game. Engraved by Lewis.

Snipe. Engraved by Lewis and Meadows. London, published, July 15, 1807, by Random and Sneath, No. 5, Hart Street, Bloomsbury Square.

Philip REINAGLE.—(*Cont.*)

Woodcock. Engraved by Nichols.
Wild Duck. Engraved by Lewis.
Puffin. Engraved by Nichols and Merke. Published 1810.
Pheasant. Engraved by Nichols and Lewis.
Red Grouse. Engraved by Lewis and Maile. Published, Feb 1, 1808, by Random and Sneath.
Coursing. Engraved by Nichols and Bluck. Published 1807, by Random and Sneath.

Certain of these plates were reissued in 1815 by W. D. Jones, Market Hill, Cambridge; and by Random and Sneath.

Roebuck Shooting. Engraved by Maile. Published, April 2, 1810. 24 × 16.

Fox Breaking Cover. Engraved by Meadows and Lewis.

Foxhunting. Engraved by Meadows and Lewis.

1810.

Colonel Thornton, Roebuck Shooting in the Forest of Glenmore, with the only twelve-barrelled rifle ever made. Engraved by Bate. Published by Wentlow.

Foxhunting. Two plates in mezzotint by W. W. Barney. Published by Thos.
Fowling. Palser. Open letter proofs.

1811.

Breaking Cover. (Colonel Thornton.) In open letters. Engraved in line by J. Scott. Published, April 1, by James Cundee, Albion Press, Ivy Lane; and John Scott, Rosoman Street, Spa Fields. 25½ × 18

1813.

Dorset Fishermen with their Catch. Aquatint by Hassell and Nichols. London, published, May 2, by J. Hassell and T. Richards, 344, Strand. Early issue with *Proof* in left-hand corner. 30 × 14⅞.

To Claude Scott, Esq., of Sans Souci, Dorsetshire, this plate of Fishermen is most respectfully dedicated by J. Hassell and T. Richards.

1830, 1831.

The Spaniel. Engraved in line by J. Scott and Webb. Folio. Published by
The Pointer. Moon, Boys and Graves, and M. J. Ward. 18 × 16.

1836.

Fox and Partridge. Lithograph by J. W. Giles. Published by Ackermann, 191, Regent Street. Dedicated to the Earl of Kintore. Issued price, 7s. 6d. 14 × 11½.

1846.

Lapdog Beagles. Set of four. Engraved by J. Scott. Published by
Pointer. R. Bentley. 6 × 4.
Field Spaniels.
Pitch, a Terrier.

Undated.

Otter Hunting. Aquatint by Lewis and Nichols. 20 × 11½.
Woodcock Shooting. Aquatint by Meadows and Lewis.
Partridge Shooting.

THOMAS ROWLANDSON

(1756-1827)

Although Rowlandson designed quite a number of sporting events, they are too much in the nature of caricatures to be mentioned here, and his contribution to actual sporting pictures was curiously small, as the following will testify. I am indebted for much of my information to Mr. Dyson Perrins, of Davenham, Worcester, who owns one of the largest collections of Rowlandson's engraved work.

1785.

Jockeyship. Designed and etched by Rowlandson. London, published, Nov. 31 (*sic*), by J. R. Smith, No. 83, Oxford Street. 12 × 8⅞.

1786-1788.

A Hunting Series. Designed and etched by Rowlandson.—

1. *Going Out in the Morning.* 19⅛ × 15⅛.
2. *Death of the Fox.* Published as the Act directs, Nov. 28, 1786, by T. Rowlandson, No. 50, Poland Street, Oxford Street. 19¾ × 15.
3. *The Return.* 19 5/16 × 15¼. Engraved on plate "Rowlandson, 1788."
4. *The Dinner.* 19¾ × 15. Engraved on plate "Rowlandson, 1787." Republished 1798.

The above were probably issued one by one, but so designed as to form a set.

1789.

Hare Hunting. Designed and etched by Rowlandson. Published, Feb. 1, by S. W. Fores, No. 3, Piccadilly. 12 3/16 × 8 9/16.

High Mettled Racer. Set of four. With two verses of four lines on either side of title. Aquatinted by T. Hassell. Published, July 20, by S. W. Fores, No. 3, Piccadilly. 14 1/16 × 10¼.

(Mr. Perrins possesses a coloured set without publication lines, and from the work he thinks they are reprints of a later date.)

1790.

Race Ground, Brighton. (One of the series of "Trip to Brightelmstone," 1789.) Aquatint by S. Alken. Published, June, by Robinson, Paternoster Row.

Thomas ROWLANDSON.—(*Cont.*)

1799.

RACING SERIES—

1. *Racing.* 10¾ × 7 5/16.
2. *Weighing.* 10¾ × 7½.
3. *Mounting.* 10⅝ × 7½.
4. *Between Heats.* 11 × 7½.
5. *Running Out of the Course.* 10 11/16 × 7⅜.
6. *Betting.* 10⅝ × 7 13/16.

Set of six. Drawn and etched by Rowlandson. Published, Jan. 1, by S. W. Fores, No. 50, Piccadilly, corner of Sackville Street. Plate 4 published, Jan. 1, 1798, by Jno. Harris, No. 28. Gerrard Street, Soho.

1808.

Breaking Cover. Designed and etched by Rowlandson. Published, Nov. 1, by Reeve and Jones, No. 7, Vere Street. 11½ × 9.

1811.

RACING—

Preparing to Start.
Preparing for the Race.

Designed and etched by Rowlandson. Published, Oct. 20, by Thos. Tegg, No. 111, Cheapside. 9½ × 13.

Undated.

Mounting.
The Betting Post, with portrait of Colonel O'Kelly.
Racing.
Between the Heats.

Set of four.

FRANCIS SARTORIUS & JOHN N. SARTORIUS

(1734-1804) (*Circa* 1755-*circa* 1828)

FIVE artists of varied and of varying talent compose the clan of Sartorius, and five generations sustain and do honour to the name; the last four of these painted sporting subjects, but as far as our survey of prints is concerned, two only, those two that head the chapter, require special mention.

Francis Sartorius, son of John Sartorius, was born at Nuremberg, and was the grandson of Jacob Christopher, another of the name, and an engraver in that town of wonderful churches and monuments and toys. His plates bear dates between 1694 and 1737.

It occurs to me, and I say it regretfully, that my catalogue of prints by Francis Sartorius is most inadequate, but I must add that I have been unable to discover more of these, either *in the flesh* or in other catalogues. Such as they are, their chief interest lies in the quaint fashion of them, in the letterpress and titles which recall great horses and famous races of his time; otherwise, and from an artistic point of view, they belong to the school of the wooden horse with its hind feet stuck fast in the ground—ludicrous curiosities on canvas or on plates, who have no vital spark, and who certainly would never win any race.

With their baggage of art, with their potential talent, and with the burden of a living to make, the frugal family came to England in the days of John Sartorius, and lived at 108, Oxford Street, where he probably died in 1780.

John N., the only son of Francis, thus became an Englishman, and lost much of that German, uncouth and mediæval stiffness that characterised the productions of his forbears.

The day was at hand, had dawned indeed, when a knowledge of anatomy was considered indispensable to the delineator of animal activity. The English air had wrought wonders, and John N. was something of a sportsman. I hesitate to say how much this painter knew of the sports he depicted, which included

hunting, shooting, coursing and racing, but he certainly must have had some first-hand knowledge to enable him to paint with such discernment. From his paintings we have a few prints that offer a real interest.

Seventy-four pictures from his brush were exhibited at the Royal Academy, most of which are reputed to have been painted at an inn at Carshalton, where he usually resided.

Many well-known patrons were gracious to John N. Sartorius, either for his talent or maybe for some other quality that they apprehended in him ; and among them we may name the Prince of Wales, the Earl of Derby, Lord Foley, Mr. Christopher Wilson, Sir Charles Bunbury, and Charles James Fox. From among the horses he elected to paint, the racehorse Escape, aquatinted by Dodd, has a special story, and one well worth recording. Escape was by Mr. Tattersall's famous horse Highflyer, and was bred by the Prince of Wales, who sold him to a Mr. Franco.

The name "Escape" originated in the following episode:

One night the trainer went into the stable and found that the horse had kicked through the stall, getting a foot entangled between the boards. From this dangerous position he was dexterously released without injury, and next day the trainer recounted to Mr. Franco the adventure of the night and the wonderful *escape*. The owner from that day adopted the name.

In 1789 the Prince re-purchased Escape for £1,500 ; and in 1791, the date of a regrettable incident, he was certainly one of the best horses of the day. At the Newmarket October Meeting of that year the horse ran on two consecutive days : the first, in a race for sixty guineas over the Ditch Inn Course, when, ridden by old Sam Chifney, he started favourite, but only came in fourth in a field of four.

The second day, again with Sam up, he ran over the Beacon Course, 5 to 1 being his price ; the somewhat unexpected result of this race was that he won easily in a field of six, and had two of the horses who had been in front of him the previous day well beaten.

I have no intention of entering on any debatable ground, or further comment to make upon these races, and, in any case, my views are fully developed in my book on Newmarket, but it will be readily understood that this in and out running aroused the gravest suspicion, so that it was freely put about that something was wrong ; the Prince, as owner of Escape, coming in for his full share of censure.

Sir Charles Bunbury, on behalf of the Jockey Club, intimated

STEPHEN HEMSTED (of West Ilsley). [*See p.* 34.

After John Raphael Smith.

Engraved by W. Ward. From a print in the British Museum.

to H.R.Highness that, if he permitted Chifney to ride his horses in future, no gentleman would start against him.

The Prince of Wales naturally resented the indirect, if veiled, rebuke to himself, but he forthwith did what any honourable man would have done—he refused to make a scapegoat of his jockey, and gave orders that a rigorous investigation of the whole affair should take place ; at the same time he conveyed to the Jockey Club his displeasure, and his intention to leave Newmarket, never to return.

And this is the story of Escape, and the story of why this royal sportsman, either as Regent or as King, never again raced or lived at Newmarket.

Traveller was another of the Prince's horses.

This horse appears in two fairly successful aquatints which show the race he ran against Meteor, and also that run against Sir Charles Bunbury's Grey Diomed—both taking place over the Beacon Course at Newmarket. Four prints will be found of the Hambletonian and Diamond Match, another Newmarket event, also over the Beacon Course. This match in 1799 created a great stir, and fabulous sums were risked on both sides. The stakes were 3,000 guineas, with an additional side-bet between the owners, of 800 guineas. Hambletonian, the property of Sir Harry Tempest Vane, was ridden by Buckle, and just managed to win by a head. Diamond, the loser, belonged to Mr. Cookson, and was ridden by the Irish jockey,Dennis Fitzpatrick. An interesting race it must have been. I can only wish the prints were better—as mementos of these two great horses, they fall sadly short of what one's imagination would suggest.

We pass on from these prints of racing, all our enthusiasm still intact and untouched in that waistcoat pocket, shall we say ! from whence we should so willingly have produced it.

Coursing near Epsom is more encouraging. These prints are far more attractive, and a very recent inspection of them compels me to say that they impart a sense of Pollard. Four bright scenes they are, depicting the sport which gives them their title; and we note that James Pollard engraved them. As a matter of fact, in this case there is more evidence of the genius of Pollard than of the art of Sartorius.

Very little is known of the domestic life of John N. Sartorius. What of his personality, his habits, his recreations and his human indiscretions ? Once again the history of our artist is a closed book to us, and we can only surmise the bare outlines of an existence of struggle to live, of experiences dearly bought, of failures and of triumphs. No artistic career can be utterly void of

interest or utterly sordid. The creator expresses himself in his creations, and while he depicts scenes of fact or fancy, he must perforce live, for the moment, in those scenes.

He died aged about seventy-three, in 1828, and left two sons: John F., who also painted sporting events; and Francis, a painter of marine subjects.

Francis SARTORIUS.

Engraved Works.

1766.

Bay Malton and the Grey Horse Gimcrack at Newmarket, 1765. Mezzotint by R. Houston. Published, March 10, by R. Heber; also by Robert Sayer. 17⅞ × 14¼.

1768.

RACE HORSE—
"*Careless*," with jockey up. Mezzotint published by Sayer.

1769.

Bay Malton beating King Herod, Turf and Askam. A sweepstake of 500 guineas over the Beacon Course at Newmarket. Aquatint by R. How. Published by Robert Sayer. 17¾ × 11½.

1770.

A Race on the Round Course at Newmarket for the King's Plate. Aquatint by Houston. Published, Aug. 20, by Robert Sayer, from 53, Fleet Street. 13⅛ × 9½.

A Race on the Beacon Course. Aquatint by Houston. Published, Aug. 20, by Robert Sayer, from 53, Fleet Street. 13 × 9½.

Undated Engravings.

Coach Horses. Engraved by E. Dayes.

John N. SARTORIUS.

Engraved Works.

1770.

RACE HORSES—
"*Goldfinder.*" Mezzotint by Houston. 14 × 10.
"*Antinous.*" Line. Published by Sayer.

1786.

RACE HORSE—
"*Old Traveller*," with jockey up. Mezzotint. Published, Sept. 1, by Sayer. 14 × 10.

1788.

RACE HORSE—
"*Hylas.*" Mezzotint by Kingsbury. 14 × 10

1789.

RACE HORSE—
"*Rockingham.*" Engraved by J. W. Edy. Published, April 25, by J. Harris, Sweetings Alley. 16½ × 12.

John N. SARTORIUS.—(*Cont.*)

1790.

RACING—

"Grey Diomed" Beating "Traveller." Two plates. Aquatints by J. Edy.
"Traveller" Beating "Meteor." Published, Oct. 23, by J. Harris. 20 × 16.

FOXHUNTING—

Brushing into Cover.
The Chase.
At Fault.
The Death.

Four plates with verses printed below from Somerville's "Chase." Engraved in line by Peltro and J. Neagle. London, published, June 1, by J. Harris, Royal Exchange. Reissued 1795. 24 × 17.

1791.

Ascot Oatlands Sweepstakes. June 28. Aquatint by J. W. Edy. Published by J. Harris, Sweetings Alley. 21¾ × 15¾.

1792.

Epsom Sweepstakes. Aquatint by J. W. Edy. Published, June 9, by J. Harris, Sweetings Alley, and No. 8, Old Broad Street. 20¾ × 14½.

RACE HORSES—

"Escape."
"Grey Diomed."

Pair. Aquatints by Dodd. Published by R. Pollard, Spa Fields. 20½ × 15½.

1795.

RACE HORSE—

"Cormorant." Engraved by J. Aitken, Castle Street, Leicester Square. 19¼ × 16¼.

RACE HORSE—

"Skyscraper." Winner of the Derby, 1789, with trainer. Mezzotint by Houston. 14 × 10.

1799.

RACING—

"Hambletonian" Beating "Diamond," March 25, 1799. Pair. Aquatints by J. W. Edy. Published, Aug. 21, by J. Harris, 3, Sweetings Alley, Cornhill, and No. 8, Old Broad Street. 20¾ × 13¾.
"Hambletonian" Preparing to Start.

"Hambletonian" and "Diamond." Two plates. Stipple by Whessel. Reissued, March 1, 1800, by J. Harris, 3, Sweetings Alley, Cornhill. 19¾ × 15¾.

1800.

RACE HORSE—

"Phenomena." Aquatint by Whessell after Sartorius. London, published, Dec. 1, by J. Harris, No. 3, Sweetings Alley, Cornhill. 16¼ × 13½.

1802.

RACE HORSES—

"Warter."
"Champion."

Engraved by Houston. London, published, Jan. 1, by Laurie and Whittle, No. 55, Fleet Street. 13¾ × 9¼.

1804.

Mrs. Thornton on Vingarillo, beating Mr. Flint's Brown Mare Thornville, on Knavesmire Course, at the York Meeting, Aug. 25, 1804. Published by Colnaghi.

Moll Tomson and Hare Foot, with a view of the Well Gap, Newmarket. Engraved in line by Scott. Published, May, by J. Whittle, Warwick Square. 5½ × 3⅞.

John N. SARTORIUS.—(*Cont.*)

1805.

SETTERS—
Two Setters after a Pheasant. Mezzotint engraved by R. Laurie. On Whatman paper.

1806.

Pointers. Mezzotint by W. Ward. Published, June 16, by J. Linnell, No. 2, Streatham Street, Bloomsbury. 17 × 14¾.

1809.

RACE HORSES—
"*Warter.*" Mezzotint engraved by R. Laurie.

1816.

RACE HORSE—
"*Creeping Sally.*" Trotting Match in Harness against Time. Aquatint by James Pollard. With text describing famous matches. 20 × 16.

1818.

RACE HORSE—
"*Smolensko.*" Engraved by W. Ward. Published, Sept., by S. Knight, Sweetings Alley. Dedicated to Sir H. Bunbury.

1821.

COURSING—
View on Epsom Downs.
View on Epsom Race Course.
View of the Warren, Epsom.
View of Lord Arden's Epsom.
Set of four. Aquatints by J. Pollard. First issue in 1821, published by Knights, Sweetings Alley. In this issue *S. N.* Sartorius is inscribed in bottom left-hand corner instead of *J. N.*, as in second issue. Reissued May, 1833. Published by T. Helme, at his Picture Frame Manufactory, 15, Tabernacle Square, Old Street Road. (Value £120.) 20¼ × 15⅜

FOX HUNTING—
Breaking Cover. Aquatint by J Pollard. Plate 2 of the four Hu nting Series as described under J. Pollard, 1821. 22¾ × 18.

1824.

"*Maid of the Mill*" (trotting mare). Aquatint by Jas. Pollard. Published by W. Giles. 23 × 16.

Undated.

RACE HORSES—
"*Gimcrack.*"
"*Diamond.*" Engraved by J. Whessel. 19 × 15.
"*Tantrum.*"
"*Champion.*" 13½ × 9¼.

The Race Horse "*Sir Thomas,*" who was sold to H.R.H. the Prince of Wales for 2,000 guineas down, and part of his engagements if he should win. Aquatint by J. W. Edy. 16½ × 12.

Fox Hunting. Four plates. Engraved by Pollard.

JAMES SEYMOUR

(1702-1752)

THE son of a London banker, James Seymour was born in the capital of England. His father was an amateur artist, and he himself was but a moderate painter, and only took to art to make a living after a short but unfortunate career on the Turf. His next move was a residence at Newmarket, and horse portraiture became his vogue. The prints are interesting as records, but give little enjoyment when regarded as pictures.

Bodger's prints of *The Chaise Match* tell the story of one of "Old Q's" sporting matches, and it is an opportune moment to insert a detailed description of this event.

According to the "Sportsman's Magazine" of 1825, this curious race against Time was run on Newmarket Heath, August 29th, 1750.

"The horses were all bred and trained for running; the two leaders, including riders, saddles and harness, carried about 8 stone each; the carriage, with a boy on it, weighed about 24 stone.

"Tawney, the near leader, was rode by Mr. William Errat, who had the conducting the rate to go at; the off-leader, Roderick Random; the near wheel-horse, Chance; the off wheel-horse, Little Dan.

"They all had lobsters to preserve their shoulders; the traces (by an ingenious contrivance) run into boxes with springs, when any of them hung back, to prevent the traces getting under their legs. A rope went from the further end of the carriage to the pole, and brought back under it, to keep the pole steady. By the side of each wheel there were tin cases with oil dropping on the axle-tree to prevent its firing. The boy placed on it is only to fulfil the articles. It started about seven in the morning, near the six-mile house, and run between the Warren and rubbing-houses, came through the ditch called the Running Gap, then

turned to the right, and run three times round a corded piece of ground of four miles, and then back to the place it started from.

"The match was performed before a great number of spectators, without any person attempting to ride with it, except Mr. George Tuting and Lord March's groom, who waited on them to assist in case of accident.

"The time, taken by Dr. Monsey, Mr. Deard, and Mr. Rowley, was 53 minutes 27 seconds, according to the three umpires' stop-watches, which tallied to a second."

The print is described in the Racing Calender for 1788, where the account given is by the engraver himself.

"On, or before, the 1st of March will be published A Print (in colours, from Nature), executed in Bartolozzi's style of engraving. Honoured with the patronage of His Royal Highness the Prince of Wales, Noblemen and Gentlemen, members of the Jockey Club, etc., J. Bodger (land surveyor, Stilton, Hunts, and at 53, High Holborn) presents his dutiful respects to the nobility and gentry, and acquaints them that, by the request of many of his friends, he promises to publish by subscription a Print, as a companion to that of *Twenty-Four Courses*, etc., on Newmarket Heath, representing His Grace the Duke of Queensberry's Carriage Match, with which will be given a particular account of the match, and the names of the horses and riders.

"The circumstances of the horses running away with their riders and carriages will be expressed in the Print, in passing by the King's Gap, from which place a new and picturesque landscape of the Heath, Beacon Hills, Upper and Lower Hare Parks, Four-mile Stables, and Choke Jade will be given; and a perspective view of horsemen and carriages coming over the B.C. Embellished with a section of the carriage; and, by particular desire, a representation of two horses going to run a trial. Also a *Morning Scene*, and an *Auction Sale of Horses at the Coffee-house Gates, Newmarket.*

"CONDITIONS.

"1. The size of the Plate will be 27 inches by 18 inches.

"2. Price to subscribers for Prints of the horses, etc., in colours from Nature, one guinea; in black, 10s. 6d. Subscribers to have the first impressions."

(The print was also sold printed on silk, £1. 5s.)

"The size of the horses, riders, and carriages is taken from the original painting by Mr. Seymour, now in the possession of

the Duke of Queensberry, to whom the Print, by His Grace's permission, will be dedicated.

"An impression showing the present state of the Plate may be seen at Mr. Weatherby's, No. 7, Oxendon Street; also by Mr. Bray, at Messrs. Tattersall's, London; at the Coffee-house, Newmarket; Mr. Monk, Chester; Mr. Harrop, Manchester; Mr. S. Hodgson, Newmarket; Mr. Tesseyman, York; and Mr. Smith, Oxford; of whom may be had prints, in colours, of twenty-four Courses, etc., and an emblem of a Sweepstakes coming in on Newmarket Heath, on which are given chronological memorandums of many extraordinary riding performances, as well as an Historical Account of the Races and the Devil's Ditch.

"Elegant Drawings of Estates, etc., on the usual terms."

It will be seen that Mr. Bodger did not disdain to use a little honest advertisement of business other than engraving!

One curious detail of the print which is not generally noticed is that the rider of the near leader is wearing a wrist-watch to take the time of the rounds. This is probably one of the first watches of the kind.

James SEYMOUR.

Engraved Works.

1753.

RACE HORSES—
"*Basto.*" Published by T. Butler, at Pall Mall.
Sir Charles Sedley's "*True Blue.*" Line engraving by J. Wood.

FOX HUNTING—
Going out in the Morning. Published June 20. 17 × 13.

1754.

FOX HUNTING—
Unkennelling the Hounds.
Making a Cast at a Fault.
The Chase.
Death of the Fox.
Published Sept. 16. Reissues 1761, 1766, 1787. 14 × 9½.

1755.

RACE HORSE—
"*Crab.*" Published by T. Spencer.

1755, 1756.

A SET OF TWELVE PORTRAITS OF CELEBRATED HORSES BY SEYMOUR AND SPENCER—
"*Chestnut Arabian.*"
"*Bay Bolton.*" Published March 10, 1756.
"*Dormouse.*"
"*Bald Charlotte.*" Race Horse. Published March 10, 1756.
"*Cullen Arabian.*"
"*Sedbury,*" etc. Published March 10, 1756.
All this set mezzotints by Houston. 14 × 12.

James SEYMOUR.—(*Cont.*)

1761.

Fox Hunting. Four plates. 21 × 15.

1786.

Woodcock Shooting. Published May 1, by C. Bowles. 13¾ × 9¼.
Trailing for a Hare.
Partridge Shooting.

1789.

The Chaise Match. Run against Time on Newmarket Heath, Aug. 29, 1750, between Lords March and Eglinton and Messrs. Taafe and Sproule. Line and stipple by J. Bodger. Published, Aug. 23, and sold by the proprietor, John Bodger, land surveyor, Stilton, Hunts, and 53, High Holborn. Also in line, F. Haymans, *del.*; J. S. Müller, *sculpt.* 27 × 18 (pl.).

1791.

Map of Newmarket Heath. Line by J. Bodger. 27 × 19.

View of the Noblemen's and Gentlemen's Trains of Running Horses Taking their Exercise on the Warren Hill, East of the Town of Newmarket. Line by J. Bodger. Dedicated to the Prince of Wales. 27 × 19.

Undated.

Seventeen Famous Race Horses. Engraved by R. Parr. (Gilbey sale.)

Fox Hunting. Four plates. Line by J. Roberts. 14 × 10½.

RACE HORSE—
"*Starling,*" belonging to Mr. John Croft, afterwards the property of the Duke of Ancaster.

Return from a Course on Lambourn Downs. Engraved by Major.

Going to Cover. Dedicated to the Noblemen, Gentlemen and Lady Subscribers for the Preservation of Game all over England. Mezzotint by J. Burford.

RACE HORSE—
"*Regulus,*" belonging to Mr. Martindale.

Greyhound Coursing a Hare. Line by J. Sympson. 17 × 12.

RACE HORSES—
"*Sedbury.*" Line. Published by T. Bradford, 132, Fleet Street. 17¾ × 14¼.
"*Torrismond.*" Line. Published by T. Bradford, 132, Fleet Street. 18¼ × 14.

Hare Hunting. Set of four. Mezzotints by Burford.

William J. SHAYER.

Born, 1811, at Chichester; died *circa* 1860. Son of William Shayer, of Southampton, a painter of rural scenes and cattle.

Engraved Works.

1838.

Coaching. Brighton Day Mails passing Hookwood Common. Aquatint by C. Hunt. Published by W. Soffe, 424, Strand. 28 × 17¾.

1840.

Duke of Beaufort's Coach on its Way Down. By Fairland. Published, Oct. 7, by William Spooner, 377, Strand. Printed by Fairland, 45, St. John's Square. 22½ × 15½.

William J. SHAYER.—(*Cont.*)

1841.

Duke of Beaufort's Coach Starting from the Bull and Mouth. Aquatint by C. Hunt. Published by Messrs. Laird, Leadenhall Street. 23½ × 17.

COURSING—

Greyhounds in Slip. By T. Fairland. Published by William Spooner, 377, Strand. 17 × 20.
Greyhounds Running.

1844.

RACE HORSES—

"*Charming Polly.*" Aquatint by Mackrell. 26 × 19.

"*Alice Hawthorn.*" Aquatint by Mackrell. 20 × 15.

1845.

RACE HORSE—

"*Emperor.*" Winner of the Gold Cup at Ascot, 1844. Aquatint by Hunt. 23 × 19.

1852.

The Brighton Coach. The Age at the Bull and Mouth, Regent Street. Aquatint by C. Hunt.

1863.

Coaching—

The Right Sort. Set of four. Engraved by J. Harris. London, published, Aug. 1, by R. Ackermann, 191, Regent Street. 15½ × 10¼.
The Last Change Down
The First Change Up.
The Early Delivery.

Undated.

COURSING—

Going Out. Aquatints by J. Harris.
The Game in View.
The Game Secured.
Returning Home.

COACHING—

Down Hill. Set of four. Aquatints by Papprill.
The Skid.
Up Hill.
Springing 'Em.

Kershaw's Hitchin Coach. By C. Hunt.

CHARLES LORAINE SMITH

(1751-1835)

PAINTERS with no family traditions—painters with pedigrees—painters who found a dynasty in the realm of art. In this small collection there are some of each. In Loraine Smith we have a man whose family tree goes back to the Conquest and to that Walter of Lorraine who was made Governor of Northumberland in 1075; and amongst his progeny of a later date there is another of that goodly company—sporting parsons—of whom we have made some mention in this book. The Rev. Loraine Loraine-Smith, hunting divine of some renown, was the son of our painter.

Again, there is little to say of the personality and personal life of the artist. He was an amateur, a first-class man to hounds, an M.P. and a magistrate. Moreover, at one time he collaborated with Morland, who was a guest for some lengthy period at Loraine Smith's residence, Enderby, Leicestershire. In spite of this lack of detail, there is a sound reason for putting on paper a few references to the man. It has been the author's endeavour to record, not the prints alone of a certain period, but to tell their story so far as it is in his power; this takes one journeying over a wide field of sporting incidents, and involves a glance into by-ways of local history. And who so near to the picture as the artist?—who so close to the print as the engraver?

If we insert no word of Loraine Smith, we might well miss all reference to the Pytchley Hunt and to Dick Knight, that great character amongst huntsmen, for, as far as we know, the only prints of this Hunt are after the amateur, Loraine Smith.* This pack is as old as the proverbial mountain; date—who shall say? But in the forty-third year of Edward III. "one Thomas Engaine held lands in Pitchley, in the county of Northampton, by service of finding at his own cost certain dogs for the destruc-

* There are some reprints after Alken with the title "Pytchley Hunt," but this is an error, and the title was probably thus affixed to ensure a better sale.

tion of wolves and foxes in the counties of Northampton, Rutland, Oxford, Essex and Buckingham."

A very extensive country to draw, it must have been ! viewed from the modern standpoint.

So far, so good.

But a book entitled "Feudal England," by J. Horace Round, goes one better, or *several earlier*, perhaps one should say, and tells us that the Pytchley was a sporting country before the Norman Conquest.

Aelfurne, the huntsman, owned the manors of Pittisle and Laxtone when Edward the Confessor reigned, and his successor, Richard de Angaegne held the same manors "by sergeanty," as "hunter of hares" to Richard I., in 1198. It is fairly clear that the Pytchley country does not lack antiquity ! As to its superiority as a hunting *locale*, Osbaldeston, who hunted in Leicestershire as Master of the Quorn, and also in Northamptonshire when Master of the Pytchley, is said to have expressed a preference for the latter country. In considering the Pytchley at the period, or thereabouts, of the prints, we find that very frequent changes of mastership occurred. Prior to 1799 Earl Spencer hunted it; then came John Warde, to whom we make reference elsewhere. By 1808 another Spencer, Lord Althorp, holds the authority in the field; while in 1820 comes Sir Bellingham Graham for one season only. Mr. Musters takes the mastership for a short time—from 1828-1834 we have Osbaldeston; then another Master for one season in the person of a Mr. Wilkins is succeeded in 1835 by Mr. George Payne, and so. As we have covered the period of our prints we cut short the interminable list of masters.

The prints represent Dick Knight, huntsman during Lord Spencer's mastership, going through a celebrated run, at the time when there was great rivalry between the Quornites and the Pytchley followers.

The most interesting print of this set of eight is that entitled "*Now Contract,*" *says Dick*, etc., which has its definite story. A well-mounted follower of the Quorn told Dick that he would certainly beat him that day, if they had a run. In the course of this excellent hunt they came to a place which looked unjumpable. There was just room between two trees, while a strong overhanging branch made things still more difficult. Moreover, a wooden fence with a small brook on the far side had to be negotiated. The picture shows Dick crouched up on his horse's withers, getting through and over successfully, and pounding the Quornite.

"Nimrod" says that the follower of the Quorn was no other than Assheton Smith, who was riding a horse called Egmont, but

I rather doubt this. Eardley-Wilmot, in his Memoir of that sportsman, published in 1860, tells us it was another member of that field, but gives no name. He adds that this particular follower was riding a very good and valuable horse, and told Dick that if he pounded him on that day he would make him a present of the horse, and the animal was duly dispatched the next day. The fact that Knight rode three different horses in the course of the run is celebrated in this set of prints. The hounds, at one time, ran in close proximity to the kennels, and he was not slow to seize the opportunity and change quickly to a fresh mount. We see him, cunning as a monkey, casting his eye at the hounds before he remounts, for they had distanced him a little.

His last horse is the fore-horse of a ploughing team ; this he had to borrow in order to finish the hunt, and it is evident in the print that even this one is pretty well cooked as the fox is killed, Dick jubilating *"Who—whoop! was never so carried."* It is a jolly little set of prints, enhanced in interest by knowledge of the story.

Another good anecdote of Dick is illustrated by Alken in the *Life of a Sportsman*, and shows the parson swimming in a deep brook, with Dick clearing it, flying over parson and all, with the words : " His Reverence swims like a cork ; but never mind him : this is only Friday, and he won't be wanted till Sunday."

This little jest was reproduced in " Punch " many years later, and illustrated, I believe, by Leach, but Dick Knight is the original hero of the tale. And this brings to mind the fact that in a fairly modern issue of the same paper there was a hunting cartoon, one of the very best, in which the hunter has jumped a big fence under the influence of potent cordial. There is, however, another and bigger fence to be negotiated in order to get out of the field, and he is seen on his horse, which is stationary and much blown, dropping his reins and taking a pull at an enormous flask, muttering a pious exclamation the while : " Now then, Justerini and Brooks,you have got me into this difficulty, and you have d—m'd well got to get me out of it ! "

A nice picture of Knight appears in some of the editions of the *Life of a Sportsman*, taken from the portrait by Ben Marshall.

Dick Knight's father was William of that name, who hunted the foxhounds belonging to Robert Andrew, Esq., of Harleston Park, Northamptonshire. The boy first saw the light in the small village of Rode in that county, and his father destined him, not to follow his own calling, but to become a shoemaker, which was the prevailing trade in that part of the country. Some intelligent person, however, appears to have had a brain wave,

with the excellent result that upon his intervention Dick was placed in the saddle, which was manifestly his right place, for he became one of the most brilliant exponents of riding to hounds that has ever existed, as well as one of the most ingenious of fox catchers and hound breeding experts that was ever known. It was a lucky day for him when he was first admitted as a helper to Lord Spencer's stables. He hunted hounds for well over twenty years, though constantly increasing in weight, and eventually riding eighteen stone.

Loraine Smith was well in his own element and in his own country when he painted the pictures which are reproduced in the set of prints known as " Scenes with the Smoking Hunt."

These represent episodes in the Quorn country, and all the figures in them have the merit of being portraits of well-known followers of this Hunt. They caricature the habit of smoking out hunting.

The print of the *Meet at Braunstone* shows five sportsmen puffing hard, some way off from the hounds, four of them having cigars, and the fifth a huge pipe. This was evidently considered *not quite the thing*, as one of the said *gents* is hiding behind a friend's horse, while the friend is holding up an umbrella.

There is again one man smoking the identical large pipe in the print of *Bagging the Fox*, where four hunting men in pink coats, including, I believe, Loraine Smith himself, also Stephen (the huntsman), a farmer and an earthstopper, form an interested group. Condemnation of the reprobate habit is emphasized in *The Loss of the Chaplain*, in which Parson Bennett is being dragged with ropes out of a brook, probably the Whissendine. Great consumption of the soothing weed is going on during the tragedy, at which Lord Alvanley, Messrs. Murchison and Cradock assist.

At the Meet at Grooby Pool we are shown equestrian portraits of Captain Garth, Lady Graham, Lord Brudenell and Mrs. Hartopp. The pipe and cigars have disappeared—a reformation has taken place—there is no more smoking.

A Leicestershire Burst is full of go ; a really pretty hunting picture.

These prints compose a very rare set, and the horses and landscape in their composition are most attractive. I pay a hearty tribute to the horses of this artist. At this period they were all docked very short ; and it is curious to see how the tails gradually lengthen in the later prints. I have before me the Hodges print of *Consequences*, 1834. Here the tails are much longer ; and they attain a still greater length in the pictures of Sir Francis Grant, and so on. As to this detail, in yet more recent

years, it is not possible to be precise. In my own time, in Leicestershire, horses were both docked and undocked, tails of every length, varying with the predilection of the owner. But Loraine Smith's horses impress one as being up to the mark—one would like to go hunting on them, and one would like to make a bow at the meet to this sportsman and painter.

He was a close friend of the great Mr. Meynell, Master of the Quorn, of whom "Nimrod" says: "It was reserved to him to render famous the county of Leicester as a hunting country. He was doubtless the most successful sportsman of his own time; nor has he been surpassed by any who have trodden in his steps."

This is, of course, mere nonsense, since Leicestershire has seen many another notability of sport, both before and after Meynell; but "Nimrod" is notorious for his snobbery and hero-worship, when it suits his book.

Loraine Smith painted a picture of Hugo Meynell in 1794, with the hound Glider and his huntsman, Jack Raven, and this is reproduced in the frontispiece to Delmé Radcliffe's "Noble Science." This author also confirms the close friendship and hunting *camaraderie* which existed between them, and says that when Meynell was away, Loraine Smith took command of the Quorn Hounds.

This artist, like many another, found time to write verse, and must have been a busy man, for sportsman as he was, and country gentleman, there would necessarily be numerous calls upon his leisure; and as a magistrate, demands that justice should be meted out to the delinquent, and that village wrongs should be righted. But it seems to be as a sportsman that he made his mark on contemporary life, for a serio-comic epitaph, written somewhat prematurely by a Mr. Munro, brings this side of his character conspicuously to the fore. Loraine Smith was not dead, far from it, and must have enjoyed the joke.

"Here lies the tall Squire of Enderby Hall,
With his bridles, boots, fiddle, brush, colours, and all.
Some liked his scraping, though none of the best,
And all liked the welcome he gave to his guest
His taste was, in horses and hounds, orthodox;
And no man can say he e'er headed the fox.
In the dog days or frost, when the kennel was mute,
Each turns with the turn of his humour to suit,
As the weather still changed, still his plans would he change,
Now be-rhyming some Stella—now curing the mange—
Now the State he'd reform—now mend an old door—
Now scrawl a lampoon—now a caricature.
Ever last down at dinner, and first at a snore,
Sure enough, he had faults; but his faults are now o'er.
Lackaday, that our Enderby Squire should be lost!
Can't you guess what he died of? A bitter hard frost."

Well, they were very casual in those days; dates and events were made to fit in somehow or anyhow, so the epitaph did not astonish anyone; but another friend, Mr. Herrick, took pains to contradict the rumour, which, by the way, was not very wide-spread, and wrote a counter-epitaph.

"Oh! how could you bury our neighbour so soon?
Why, his boots were just blacked, and his fiddle in tune.
As a staunch, steady sportsman and quite orthodox,
He'd been taking a glass to the hounds and the fox.
In his moments of mirth he would sometimes drink deep;
When you thought he was dead—he was only asleep."

It is nearly one hundred years now since Loraine Smith really died, and perhaps he would have agreed with Whyte Melville, and have proclaimed:

"I freely confess that the best of my fun,
I owe it to horse and to hound."

And, after all, what better confession of faith could the sportsman-artist make?

Charles Loraine SMITH.

Engraved Works.

1790.

PYTCHLEY HUNT—

1. *Distinguished Character in the Pytchley Hunt* (Dick Knight).
2. *Push him up, Tomboy.*
3. *"Now Contract," says Dick.*
4. *A Check.*
5. *Proof of Bottom.*
6. *The Fore Horse of the Team.*
7. *Who—oop.*
8. *The Trick.*

Eight coloured plates by F. Jukes. Oblong folio. Published, March, by F. Jukes, 10, Howland Street. $9\frac{1}{16} \times 7\frac{15}{16}$.

1797.

Litter of Foxes. Engraved by Grozer. Published by J. Grozer, 48, George Street, and to be had of Colnaghi and Sara, Pall Mall. 24 × 18.

1802.

Hunting. Billesdon Coplow Day. Inscribed to the Marchioness of Salisbury. Aquatint by Jukes. Published, Nov. 1, by F. Jukes, No. 10, Howland Street, Fitzroy Square. 24 × 18.

Charles Loraine SMITH.—(*Cont.*)

1826.

SCENES WITH THE SMOKING HUNT—

1. *The Rendezvous of the Smoking Hunt at Braunstone*, on Friday, Feb. 8, 1822.
2. *Bagging the Fox.* Dedicated to the Preservers of Foxes in the County of Leicester.
3. *Loss of the Chaplain.* The greatest misfortune that can happen to a club of foxhunters. Respectfully dedicated to the Humane Society
4. *A Leicestershire Burst.*
5. *The Rendezvous of the Quorn Hounds at Grooby Pool*, on Tuesday, April 10, 1822.
6. *The Victory of obtaining the Brush.*

Aquatints. No engraver mentioned. London, published, Feb. 7, by J. Watson, 7, Vere Street. Set of six.

Undated.

HUNTING (four plates)—DRIVING (two plates)—

Most Modern Way of Riding to Hounds. Published by Harraden and Son, Cambridge. $8\frac{1}{2} \times 6$.
Imitation of Hunting.
Sunt Quos Curriculo Pulverum Olympicum Collegisse Juvat.
A Hint to Cambridge Beginners.
Sic Itur ad Catulos.
A Select Party.

DOG—

Lucy. A bull bitch. Aquatint by Pyall. 14 × 12.

Thomas SMITH. (1745-1767.)

Landscape painter, known as "Smith of Derby," where he was born and resided. He died at Hot Wells, Bristol, September 12, 1767.

Engraved Works.

1745.

View of Lyme Park, 1745. Line by Vivares. Shows a curious custom which prevailed there of driving the deer through the park once a year for the purpose of counting them. The onlookers are Mr. Legh and his wife and Joseph Watson, who was park-keeper at Lyme for sixty-four years and died in 1753 at the age of 104.

1769 (Posthumous Publication).

RUNNING AT NEWMARKET—

1. *Subduing, Shoeing.*
2. *Bridling, Saddling, Breaking, and Training.*
3. *The Cullen Arabian.*
4. *Brood Mares with their Foals.*
5. *Catching the Colts.*
6. *Finish'd Horses—Match 'em and Trajan.*

Set of six. Line by W. Elliott. Published by J. Boydell, 90, Cheapside, London. $20\frac{7}{8} \times 14\frac{1}{8}$.

GEORGE STUBBS, R.A.

(1724-1806)

GEORGE STUBBS plays a very important part relatively to our subject, and to his industry the lovers of the Turf and of field sports are vastly indebted for the gratification he affords them in his rendering of their pastimes. Stubbs breaks with the traditions of the past; he violates those hitherto so sacred canons of art and introduces a new era, so to speak, in the painting of animals, and especially of horses. With the boldness of a pioneer he evolves fresh ideas in portraiture and backgrounds, and takes infinite pains in solving the problems of his own imagination; and all this to the total exclusion of any outside influences or any duplication of the ideas of forerunners or contemporaries. The virile realism of his pictures stands out in forcible contrast to the conventional, often feeble, attempts of his predecessors—and what sporting prints worth comment from an artistic point of view have we prior to 1750, when Stubbs began to paint horses and dogs?

Of necessity must we dismiss from the category those prints after Ridinger, Hondius and Barlow: in the first place because it would be impossible to approach anything like a criticism of so vast a period; and secondly, as a personal opinion, because these prints do not inspire my admiration or affection. Thus we are limited to the few rather moderate engravings which illustrate John Wootton, a great painter of his day; to those efforts to reproduce James Seymour, who was at the meridian of his career when Stubbs was a boy of eight.

And these artists and others of their calibre and time gave us quaint horses and grotesque hounds approximating, in their lack of anatomy, to the rocking-horse of Victorian days; the one conception pervading the whole composition is wooden. They never breathed, those beasts; they cannot even move, for their hind feet are eternally fixed in the very odd, very uncertain ground on which they are stationed, and they get no *forrarder*. Their

coats, poor creatures, are generally lifeless, even as they, and opaque and blurred. All these defects were accentuated, as a rule, in reproduction.

May I assert my belief that Stubbs was the herald of a new system—a system which aimed at representing objects as he saw them, and not according to the conventions which then prevailed.

In 1758 we find him at a farmhouse near Horkstow in Lincolnshire, engaged in a long and disagreeable series of dissections, the result of which has been handed down to us in his "Anatomy of the Horse," with its invaluable drawings; for Stubbs had early realised that there was more to an animal than frame and skin, and that it was necessary to study that intervening and supporting muscle, flesh and sinew, without which study there could be no likeness to the living animal, or approach to the perfect picture.

Born in Liverpool, he was trained to assist in the clerical side of his father's business, which was that of a leather dresser. Was it perchance the variety of colours in which the skins were dressed that first inspired the artist in the handling and blending of pigments?

"Painters and poets have leave to lie," says the proverb, but this artistic licence was superfluous in the case of Stubbs, for the boy had early learned to improve the shining hour with all those infinitesimal details which led to perfection, and this stood him in good stead during the course of his career. His positive and practical study of nature, as exemplified in animals, was far more useful to him than an impractical poetic temperament with no backing of real knowledge.

The death of his father tended to develop the self-reliance and independent spirit of the youth, for he started on his own lines and went as assistant and pupil to an artist of some standing, Hamlet Winstanley, who at that time was making copies of the pictures at Knowsley Hall. The engagement was not of long duration, for Winstanley, fired with jealousy at the talent shown by his pupil, refused to allow him to copy certain pictures in the Knowsley Collection, whereupon Stubbs declared, with some impetuosity, that he would "look into Nature" for himself, "and consult and copy her only," a resolution which he was not slow to put into practice, and from which he never departed. It must be borne in mind that this was a period when it was considered impossible to attain pre-eminence in art without the assistance and countenance of patrons, but, nothing daunted, the young Stubbs progressed from Wigan (he was only twenty) to Leeds

where he painted portraits; thence to York, and here he studied the anatomy of the human body in addition to that of animals.

It was in this town that he made his first essay at engraving, taking lessons in the process from a house painter who had dabbled in the art, for one could hardly call him an engraver. This *expert* showed him how to cover a halfpenny with etching; how to varnish and smoke it, and, with a common sewing-needle stuck in a skewer, to cover it with etching of a sort.

His next move was to Hull, and from thence back to his native Liverpool. Stubbs was too impetuous and too much of a genius to stand still and miss opportunities while life and fame passed him by; he yearned for a wider horizon, and the lure of the south, with its colour and clear skies, beguiled him to Italy in 1754, and to that haven of all artists, Rome.

Six or seven years of study and hard work went to the completion of the details, and to the etching of the plates for his great achievement, "The Anatomy of the Horse," which was eventually published in 1766. Stubbs himself always attributed any success he may have had as a horse painter to the influence and knowledge he derived from the making of this book; at the same time he did not allow the study of anatomy and the engraving of plates to interfere with his regular occupation, which was that of a painter of pictures.

The publication of the "Anatomy" necessitated a move to London, where he arrived probably towards 1756, as his son was born there about that date; and by 1762 we find him comfortably settled at 24, Somerset Street, Portman Square, and in the happy condition of a well-known artist who received 100 guineas for the likeness of a horse at a time when his friend Sir Joshua Reynolds, in a letter to him, says: "My price for a head is 35 guineas; as far as the knees, 70 guineas; and for a whole length, 150 guineas."

It must not be inferred from this that Stubbs' pictures have at any moment received that measure of popularity which, in the writer's opinion, they distinctly merit. Joseph Mayer, F.S.A., in his "Memoirs of Thomas Dodd, William Upcott and George Stubbs, R.A.," gives him the compliment of sincere criticism which is not wholly commendatory, but which, at the same time, points out the characteristic revolutionising tendency of Stubbs.

"Something should be said perhaps of the impression which his works produce upon the eye trained to the modern point of view. To admit that Stubbs' paintings mostly disappoint the crowd is no disparagement to the artist. Quite the contrary; for he knows what manner of beast was given Englishmen before

Stubbs' day, best recognises what we owe him. His obstinacy in rejecting the models of other men saved him from falling into the exaggerations of any school. *Because* his horses and his animals are correctly drawn, *because* they have that expression, and no other, belonging to their kind, the unthinking pass them with a glance, and call them commonplace. . . .

"The old-world painter would have refused to illustrate a human feeling, a drama of human interest, in pictures of animal nature. He painted what he saw, and never showed an immortal soul in a poodle's eye. Declining thus to dramatise his beasts, or even to idealise them overmuch, of necessity he circumscribed his sphere of art, according to modern notions. Of each expression properly belonging to an animal—and coming in the range of his experience—he was master; but he created none, nor conceived what he had not beheld."

For many years, until indeed so late as 1893, there was no example of Stubbs in our National Gallery, and even now he is only represented by one picture in this collection, and that but a fairly good specimen.

As far as the engravings are concerned, George Townley Stubbs is mainly responsible for the plates.

At an exhibition at Messrs. Vokins' Galleries in 1885, where there was a fairly representative, but not a full, set of Stubbs' prints, a good half of those which showed the name of any engraver were by Townley Stubbs. This was a son of George Stubbs, who was born in London about 1756, and died 1815. He engraved in mezzotint and stipple.

In 1790, Stubbs undertook to paint a series of pictures of well-known race-horses for "The Turf Review," for which he was to be paid the sum of £9,000—the pictures to be exhibited first, then engraved, and finally published in numbers, with descriptive letter-press. He had already made considerable progress and had painted sixteen pictures, when the outbreak of the war with France caused the scheme to be abandoned. Those sixteen pictures were engraved, and collectors who possess copies of them may find some interest in the description of the scheme and of the pictures, which was published in the "Sporting Magazine" of January, 1794, although the information about the horses is somewhat meagre.

"Description of the pictures now exhibiting at the Turf Gallery, in Conduit-street, painted by G. Stubbs, R.A., for "The Turf Review," work to be published by subscription, and delivered periodically.

" Dedicated by Permission to his Royal Highness the Prince of Wales "

" This singular publication will be embellished with beautiful engravings, and present a complete and accurate Review of the Turf, from the year 1750, to the present time, under the direction of Messrs. G. and G. T. Stubbs. Mr. Stubbs, in his introduction to this curious undertaking, has the following address :

" At a period when protection is daily solicited for embellished editions of various authors, it may be deemed extraordinary to submit oneof a different cast to the public consideration, where the chief merit consists in the actions and not in the language, of the heroes and heroines it proposes to record, and with whom, possibly, Literature may exclaim : " She neither desires connection, nor allows utility."

" As an history of an animal peculiar to this country, the horse surely may put in its claim to general notice ; and although the numerous volumes of Cheney and Heber, downwards, may give critical knowledge to the diligent and deep explorer, they certainly do not impart sufficient information to a superficial observer ; yet both may regret that there is not a regular series of paintings and engravings of those horses, with their histories, which have been, or are now, famous.

" It is therefore proposed to publish, by subscription,

" ' A REVIEW OF THE TURF '

or an accurate account of the performance of every horse of note that has started from the year 1750 to the present time ; together with the pedigrees ; interspersed with various anecdotes of the most remarkable races ; the whole embellished with upwards of one hundred and forty-five prints, engraved in the best manner, from original portraits of the most famous racers, painted by G. Stubbs, R.A., at an immense *expence*, and solely for this work.

" CONDITIONS

" I.

" Upwards of one hundred and forty-five subjects, either the portrait of some favourite horse, or representation of some remarkable match or sweepstakes, will be printed.

" II.

" The whole to be published in numbers, each containing three capital prints, *twenty inches by sixteen*, in addition to three

smaller, engraved from the same subject, as embellishment to the letter-press, which will consist of three sheets.

" III.

" An elegant house is open in a central situation, under the title of the " Turf Gallery," to which subscribers have a free admission.

" IV

" Each subscriber to pay TWO GUINEAS per number, ONE GUINEA to be paid at the time of subscribing, and ONE GUINEA on the delivery of the number.

" V.

" On delivery of the first number, one guinea to be advanced for the number immediately following.

" VI.

" The whole to be contained in forty numbers, at all events not to exceed forty-five.

" VII.

" A beautiful engraving of *THE GODOLPHIN ARABIAN* will be presented to subscribers *gratis*, as a frontispiece to the work.

" VIII.

" The plates, when printed off, will be scrupulously delivered in the order they are subscribed for; so that the EARLIEST SUBSCRIBERS will consequently have the best impressions.

" IX.

" ONE HUNDRED PROOFS will be taken, at four guineas each number.

" N.B.—Books are now open for insertion of subscribers' names at Messrs. Tattersall's, Hyde-Park-Corner; at Messrs. Stubbs, Somerset-street, Portman-square; and at the Turf Gallery in Conduit-street, Hanover-square.

" Such are Messrs. Stubbs' conditions; and on Wednesday, January 20, 1794, the gallery was first opened for public inspection, and the following is a catalogue of the pictures:

"No. I.—*The Godolphin Arabian*

"Was the property of the Earl of Godolphin. He was the most valuable foreign horse ever brought into this country, and justly called 'Father of the Turf,' from having contributed more to the improvement of the breed of horses in this country than any stallion before, or since his time. He was particularly attached to the cat in this picture (the expression of which is inimitable); the painter's motive for introducing this creature was to commemorate a circumstance perfectly singular; it was not easy to decide which of these two animals had the greatest affection for each other, and the cat really pined to death at the loss of her old companion, the Arabian.

"N.B.—An engraving from this picture will be presented by Mr. Stubbs to the noblemen and gentlemen who have done him the honour to patronise and subscribe to this undertaking, and will be delivered as a frontispiece with the first number of this work.

"No. II.—*Marske*

"The sire of the celebrated Eclipse; on account of whose singular performances, he covered mares at fifty guineas; a few seasons at one hundred guineas; and one at two hundred guineas each. He was the property of the Earl of Abingdon.

"*Marske* is in Mr. Stubbs' usual style; and the background is beautifully picturesque.

"No. III.—*Eclipse*

"Was bred by H.R.H. the late Duke of Cumberland, uncle to His Majesty. He was the most capital and allowed to be the fastest horse that ever started. In training, and when a stallion, he was the property of the late Colonel O'Kelly. The portraits introduced are those of the boy who looked after him, and Samuel Merrit, who generally rode him.

"This horse is described in training, and instantaneously conveys to the tasteful observer the ability of the master. To think upon the great and repeated efforts of Eclipse is to call to the recollection that charming picture described by the immortal Homer:

"'At once the coursers from the barrier bound. . . .'

"No. IV.—*Dungannon*

"Esteemed amongst the most famous, if not the very best, son of Eclipse, was both bred and trained by the late Colonel

O'Kelly, and is now a stallion. Among the few of his beget that have appeared is Mr. Wilson's Lurcher. The great attachment of this horse to a sheep, which by some accident got into his paddock, is very singular.

"This is really a wonderful and fine picture, and to say more of it would be to multiply *encomium* to impertinence.

"No. V.—*Volunteer*

"Was also bred and trained by the late Colonel O'Kelly, and is likewise a favourite son of Eclipse, and much approved as a stallion. The portrait in this picture is Mr. O'Kelly's stud-groom.

"This horse is full of spirit and fire, and has given a fine opportunity to Mr. Stubbs to display that ability he is so justly famed for. This horse is described in the attitude of avoiding the groom, who is endeavouring to catch him; there is something in the landscape particularly beautiful.

No. VI.—*Gimcrack*

"A little horse of great beauty, and for his size a capital runner; was afterwards a stallion in the stud of Earl Grosvenor. The landscape represents his lordship's stud farm-house at Oxcroft, near Newmarket, and the portrait is that of one of the assistant grooms.

"A very fine picture.

"No. VII.—*Mambrino*

"Was chosen by Mr. Stubbs, not only as a capital horse, worthy to be inserted in this work, but from his being so beautiful and animated a subject for the painter.

"And, indeed, the painter has done the strictest justice to his subject.

"No. VIII.—*Sweetbriar*

"Was a horse of considerable note, both as a racer and a stallion. . . . Attached to this portrait is a prodigious fine landscape, with a SWEETBRIAR in BLOOM in the foreground of it, significant of the horse's name.

"No. IX.—*Sweet-william*

"Was a good runner, and afterwards a stallion.

"Equally as fine a picture as the former, and the flower SWEET WILLIAM adorns the foreground of the landscape, to signify the horse's name, as before.

"No. X.—*Protector*

"Was a good racer, and also a stallion of great note. . . .

"A very fine picture; the black gloss upon his coat is so well managed by the painter that it is the admiration of all beholders.

"N.B.—The four last were the property of Earl Grosvenor; and the landscapes are different views of his lordship's farm at OXCROFT.

"No. XI.—*Shark*

"A most beautiful as well as a very famous horse; he won five single matches for one thousand guineas each, and upwards of twenty thousand guineas in stakes. He gave Laurel and Postmaster 7 lbs. each for a sweepstake of a thousand guineas over the Beacon Course at Newmarket. The portrait is that of Price, who trained him. He was the property of Robert Pigott, Esq.

"Greatly superior to anything we have seen, both as a portrait and as a landscape.

"No. XII.—*Baronet*

"Was the property of H.R.H. the Prince of Wales, who purchased him of Sir Walter Vavasour, Bart., from which circumstance he was named; he won the Oatland Stakes of two thousand guineas and upwards at Ascot Heath, and was rode by Chifney, jockey to His Royal Highness, who gained much credit by the skill and dexterity he showed in winning that race.

"Mr. Stubbs has taken great pains to give the character and style of riding of this celebrated jockey, and the horse upon which he gained so much fame.

"There is something very singular in this picture; the horse's legs are all off the ground, at that moment when raised by the motion of muscular strength—a bold attempt, and as well perfected: this attitude has never been yet described but by Mr. Stubbs.

"No. XIII.—*Pumpkin*

"An excellent runner: was the property of Lord Foley. The portrait on his back is that of OLD SOUTH, the most celebrated jockey of his day, and particularly in matches of crossing and jostling

"Very animated indeed."

"No. XIV.—*Bandy*

"Called so from one of his legs being crooked; was, notwithstanding this, one of the best horses of his day, and afterwards a capital stallion. He was the property of Earl Grosvenor.

"A very fine picture.

"No. XV.

"A PICTURE OF THREE COLTS, one of which gnawing the tree was called GNAWPOST, who afterwards proved a very good runner, and won upwards of two thousand guineas in stakes. He was the property of Jennison Shaftoe, Esq.

"To describe all the beauties of this picture is a task impracticable.*

"No. XVI.—*Anvil*

"Was the property of H.R.H. the Prince of Wales, who purchased him of the Rt. Hon. Lord Boringdon. He was a good runner, and is now a stallion in Mr. O'Kelly's stud.

"The picture merits the same praises as the former, and these sixteen for the present make up the exhibition, but to be augmented occasionally, till the whole number proposed have met the public eye, an account of which shall be faithfully laid before our readers, etc.

"Mr. Stubbs has subjoined the following advertisement:

"Repeated applications having been made to Messrs. Stubbs to form some mode by which the public in general might be accommodated with such favourite subjects of

"'THE TURF REVIEW,'

as they may choose without subscribing to the whole of the work, they have for that purpose adopted the following plan:

	£	s.	d.
Subscribers to the whole work, per number	2	2	0
Subscribers to the work with small prints only ..		18	0
A single number complete to a non-subscriber ..	2	12	6
A single ditto, with small prints only to ditto ..	1	1	0
Single large prints, each		15	0
Single small prints, each		6	0

* "I have said, and it has been generally accepted, that sixteen of these paintings had been engraved, but my own personal opinion, backed by some evidence, is, that this particular picture, No. XV., has never been engraved. I have seen all the others, but have found no trace of this one. I leave myself open to correction of course, and should be glad if any reliable information to the contrary were forthcoming.

"This comprehends the whole of the ingenious plan now set on foot by Messrs. Stubbs, the painter and the engraver."

There are two points worthy of notice in connection with the print of *Baronet*, by G. Townley Stubbs. The catalogue has emphasized the remarkable fact that the painter has, probably for the first time in the history of art, sketched the horse galloping with all legs off the ground.

Now, as I have already said, Stubbs gave himself infinite pains to reproduce effects as truthfully seen by the human eye; for to depict a horse fully extended with any legs stuck in the ground is manifestly absurd. Hoofs touch turf for the briefest fraction of a second and no human eye is swift enough to detect this, and even the modern Kodak barely fixes it. No wonder this print was signalled out for comment, even among Stubbs' engravings, for, as far as my personal observation goes, it is the unique specimen of a horse really galloping. All his other horses are either in a state of repose or are moving very slowly.

The second point is that Stubbs, realistic again, has got old Sam Chifney portrayed riding fast with a slack rein, depicting thus that great jockey's special theory, which he put into practice with much effect. In "Genius Genuine" published somewhere about 1800, Chifney develops his ideas on this branch of the art of riding a race.

"The first fine point in riding a race," says he, "is to command your horse so that he runs light on his mouth; it keeps him better together, his legs are the more under him, his sinews are less extended, he has less exertion, and his wind is less locked. The horse running thus to order, his parts are more at ease, and he can run considerably faster when called upon than that one who has been running in fretting, sprawling attitudes, with part of his rider's weight on his mouth. As he comes to his last extremity, the finish of the race, he is better forced and kept straight with manner, on a fine touch to his mouth. In this situation his mouth should be eased of the rein; if not, it stops him little or much. The phrase at Newmarket is that you should pull your horse to ease him, but when he is in his greatest distress in running he cannot bear that *visible* manner of pulling. He should be enticed to ease himself an inch at a time, as his situation will allow: this should be done as if you had a silken rein as fine as a hair, and that you were afraid of breaking it."

There is an interesting print engraved by Birche, taken from a set of six pictures painted by Stubbs for Lord Torrington at his country-seat, Southill, in 1778. It represents his lordship's steward on an old horse, followed by a gamekeeper on foot, and three dogs, one of them a Pomeranian. The setting of the scene is a woodland landscape painted by Amos Green, of Bath, and this rather gives one the feeling of Gainsborough.

This picture was included in those which were painted in enamel colours on a copper plate ; a manner affected by Stubbs in several instances.

The practice of collaboration as cited above was quite common amongst eighteenth-century artists, and this would lead us to conclude that they were wont to bestow more care on the general excellence of the picture, rather than towards glorifying their own personal effort.

The old " Sporting Magazine " makes most delectable reading, and I should much regret its absence from my bookshelf ; it is always most amusing, sometimes very instructive ; but there are extracts and statements which certainly should be taken *cum grano salis !*

There is that remark about Stubbs in the November issue, 1809, which runs : " He appeared as strong and as florid at ninety years of age as most healthful men do at fifty." This may have been one of those very permissible and so frequent lapses which we call *printers' errors ;* for Stubbs died at the age of eighty-two—and what is a mere detail of eight years ? The writer, however, goes on to affirm that Stubbs was fully persuaded of the possibility of prolonging his own existence to the patriarchal age of one hundred and fifty ; he gives as his reason for this most amazing statement that the painter began at the age of ninety (*sic*) his " Comparative Anatomy," after the plan of Professor Blumenbach, promising a complete classification of the animals of the world, which would take at least thirty years of good health and consistent memory to accomplish !

As in a sporting book a term of sporting slang is tolerated, I will allow myself to say that " it is a bit thick " to tell us that a clever man such as Stubbs, who had spent a most abstemious and sober life in research, and in the culture of his brain by sound reasoning, could ever have contemplated such a possibility.

He died, July 1806, at his house in Somerset Street, and was buried at St. Marylebone.

After Hayman. [*See p.* 30.

Engraved by Grignion. From a print kindly lent by Messrs. James Rimell and Son.

George STUBBS, A.R.A.

Engraved Works.

1766.

Anatomy of the Horse. Twenty-four plates etched by George Stubbs.

RACE HORSE—

"*Gimcrack,*" mounted by Mr. John Pratt, riding groom to the Right Hon. Lord Viscount Bolingbroke. Engraved by N. Pether. Published, May 17, by T. Bradford. 18¼ × 14.

1768.

The Spanish Pointer. Line by W. Woollett. Published, Jan. 1, by Thos. Bradford, 132, Fleet Street.

1st state.—Painter's and engraver's names in etched letters. B.M.

2nd state.—Title added. Published, Jan. 1, by T. Bradford, etc.

3rd state.—Published by J. and J. Boydell, Cheapside; and Laurie and Whittle, Fleet Street, London. (No date).

1769.

Lord Pigot on horseback. Mezzotint by B. Green. Published, May 10, and sold by B. Green, Drawing Master to Christ's Hospital; Messrs. Ryland and Bryer; Mr. Parker, No. 87, in Cornhill; Mr. Brydell, Cheapside; Mr. Bull, Ludgate Hill; and most of the Print-shops.

The Lion and Horse. Mezzotint by B. Green. Published, Sept. 1, and sold by B. Green, Drawing Master to Christ's Hospital, and at the Print-shops.

1769-1771.

SHOOTING—

Plate I.—Published, Aug. 1, 1769, by Thos. Bradford, 132, Fleet Street.
Plate II.—Published, Aug. 30, 1770, by Thos. Bradford, 132, Fleet Street.
Plate III.—Published, Sept., 1770, by Thos. Bradford, 132, Fleet Street.
Plate IV.—Published, Oct. 25, 1771, by Thos. Bradford, 132, Fleet Street.
All four plates engraved in line by Woollett.

Plate I. States: 1st.—Publication line only.
2nd.—Painter's and engraver's names etched in.
3rd.—Words *Shooting, Plate I.*, etc., added, with eight lines of poetry.

Plate II. States: 1st.—Painter's and engraver's names etched in.
2nd.—Words *Shooting, Plate II.*, etc., added, with eight lines of poetry.

Plate III. States: 1st.—Painter's and engraver's names and publication line etched in date, August 16, 1770.
2nd.—Publication date altered to August 30.
3rd.—Date altered to Sept. 30, 1770. Words *Shooting, Plate III.*, etc., and verses added.

Plate IV. States: 1st.—Painter's and engraver's names and publication line added.
2nd.—Words *Shooting, Plate IV.*, etc., and verses added.

1770.

Lion and Stag. Engraved by G. Stubbs, Junior. Published, July 24, by W. Welson, in Lichfield Street, Soho.

George STUBBS, A.R.A.—(*Cont.*)

Lion and Stag. Mezzotint by B. Green. Published, Oct. 1, and sold by B. Green, Drawing Master to Christ's Hospital, and at the Print-shops.

RACE HORSE—
"*Phaeton.*" Mezzotint by B. Green and published, March 18, by him at the Print-shop. Reissued by Ryland and Bryer. No date.

1771.

An Arabian, belonging to Lord Grosvenor. Published, Feb. 20, by W. W. Ryland, 27, in Cornhill.

RACE HORSE—
"*Marske.*" Engraved by G. Stubbs. Published, Feb. 24, by W. Welson, in Lichfield Street, Soho.

1772.

Phyllis, a Pointer of Lord Claremont's, from a picture in 1772. Engraved by B. Green. Published, Dec. 5, by B. Green, Drawing Master to Christ's Hospital.

1773.

RACE HORSES—
"*Marske.*" Engraved by G. Stubbs, Junior. Published, Oct. 24, by Robert Sayer, 53, Fleet Street. 22 × 16.

"*Eclipse.*" Mezzotint by T. Burke. Published, Oct. 1, by Robert Sayer, 53, Fleet Street. Republished by R. H. Laurie (no date). 22½ × 17.

1774.

Lioness and Lion. Engraved by George Stubbs, Junior. Published, June 1, by R. Sayer and J. Bennett, 53, Fleet Street.

The Horse and Lioness. Engraved by B. Green. Published, June 29, and sold by B. Green, Drawing Master to Christ's Hospital, and at most of the Print-shops.

1776.

A Lion. Engraved by G. T. Stubbs. Published, Aug. 12, by G. Stubbs, and sold at all the Print-sellers in town or country.

RACE HORSE—
"*Jupiter.*" Engraved by G. T. Stubbs. Published, Sept. 20, by G. T Stubbs, at Mr. Torrond's, 18, Wells Street, Oxford Street. Reissued, Jan 1, 1777, by G. T. Stubbs, as above.

1777.

An Arabian belonging to Mr. Gregory. Published, June 2, by Sayer and Bennett, 53, Fleet Street. Also reissued May 12, 1794; published by Laurie and Whittle. 14 × 10.

An Arabian belonging to John Warde, Esq. Published, June 2, by Sayer and Bennett, 53, Fleet Street. 14 × 9¼.

RACE HORSE—
"*Bandy*," belonging to Lord Grosvenor. Published, June 2, by R. Sayer and Bennett, 53, Fleet Street. Reissued, May 12, 1794, by Laurie and Whittle. 13¾ × 9¼.

HORSE—
"*Pangloss.*" Published, June 2, by R. Sayer and Bennett, 53, Fleet Street.

Horse Frightened by a Lion. Engraved by George Stubbs. Published, Sept. 25, by George Stubbs, London. Reissued, May, 1788.

George STUBBS, A.R.A.—(*Cont.*)

1780.

Leopards. Engraved by George Stubbs. Published, Feb. 25, by George Stubbs

1782.

Dog and Butterfly. Engraved by E. Fisher. Published, July 12, by A. Fisher, 11, Ludgate Street.

1788.

The Farmer's Wife and the Raven. Engraved by George Stubbs. Published, May 1, by George Stubbs, 24, Somerset Street, Portman Square.

Horses Fighting. Mezzotint by G. T. Stubbs. Published, May 1, by B. B. Evans in the "Poultry."

Bulls Fighting. Engraved by G. T. Stubbs. Published by B. B. Evans in the "Poultry. (Same date as above.)

The Frighten'd Horse. Engraved by Robert Laurie. Published, June 20, by Robert Sayer, 53, Fleet Street.

Mambrino. Engraved by C. H. Hodges. Published, Sept. 1, by John and Josiah Boydell, 90, Cheapside. 18¼ × 14½.

1789.

Haymakers. Engraved by George Stubbs. Published, Jan. 1, by George Stubbs, 24, Somerset Street, Portman Square. 21¾ × 16¾.

"Pyrrhus." Engraved by G. T. Stubbs. Published, Jan. 1, by J. Harris. 14 × 9¾.

"Shark." Engraved by J. Harris. Published, Jan. 1, by J. Harris. 13¾ × 9¾.

1790.

Labourers. Pair. Mezzotints by Henry Birche (? Earlom). Published,
Gamekeepers. March 25, by B. B. Evans. Folio size.

1791.

Reapers. Engraved by George Stubbs. Published, Jan. 1, by Geo. Stubbs, 24, Somerset Street, Portman Square. 22 × 16½.

1792.

Two Hacks. A pair belonging to Henry W. Reay, of Burn Hall, Durham.
Two Hunters. Engraved by G. T. Stubbs. Published, Jan., by G. T. Stubbs, 14, John Street, Adelphi.

1793.

Equestrian. Engraved by G. T. Stubbs. Published, Aug. 3, by G. T. Stubbs, 86, High Street, Marylebone.

1794.

RACE HORSES—

"Protector." Stipple by G. T. Stubbs. Published, Feb. 10, by Messrs. Stubbs, Turf Gallery, Conduit Street. 20 × 16. Also published March 21, 1796, by J. and J. Boydell. 18¼ × 14½. Also by E. Orme, June 4, 1817. 20 × 15½. And smaller issue, 9¾ × 7¾.

"Baronet" (with Chifney up). Stipple by G. T. Stubbs. Published, Feb. 20, by Messrs. Stubbs, Turf Gallery, Conduit Street. 20 × 15½. Republished, June 4, 1817, by E. Orme, Bond Street. 20 × 15½. And smaller issue, 9¾ × 7¾.

George STUBBS, A.R.A.—(*Cont.*)

"*Pumpkin*" (with Old South up). Stipple by G. T. Stubbs. Published, Feb. 20, by Messrs. Stubbs, Turf Gallery, Conduit Street. Republished, June 4, 1817, by E. Orme, Bond Street, 20 × 15½. And smaller issue, 9¾ × 7¾.

"*Mambrino.*" Stipple by G. T. Stubbs. Published, May 20, by Messrs. Stubbs, Turf Gallery, Conduit Street. Republished, June 4, 1817, by E. Orme, Bond Street. Also in smaller size, 9¾ × 7¾. Also a small oval print of Mambrino.

"*Shark.*" Stipple by G. T. Stubbs. Published, May 20, by Messrs. Stubbs, Turf Gallery, Conduit Street. Republished, 1817, by E. Orme, Bond Street. 20 × 15½. Also in smaller size, 9¾ × 7¾.

"*Dungannon.*" Stipple by G. T. Stubbs. Published, May 20, by Messrs. Stubbs, Turf Gallery, Conduit Street. Republished by E. Orme, Bond Street. 20 × 15½. Also in smaller size.

"*Sweetbriar.*" Stipple by G. T. Stubbs. Published, Dec., by Messrs. Stubbs, Turf Gallery, Conduit Street. Republished by E. Orme, Bond Street. 20 × 15½. Also in smaller size.

"*Anvil.*" Stipple by G. T. Stubbs. Published, Dec., by Messrs. Stubbs, Turf Gallery, Conduit Street, Republished, June 4, 1817, by E. Orme, Bond Street. 20 × 16. Also in smaller size, 9¾ × 7¾.

"*Volunteer.*" Stipple by G. T. Stubbs. Published, Dec., by Messrs. Stubbs, Turf Gallery, Conduit Street, Republished, 1817, by E. Orme, Bond Street. 20 × 15½. Also in smaller size.

"*Godolphin Arabian.*" Stipple by G. T. Stubbs. Published, 1794 or 1796, by Messrs. Stubbs. Reissued, June 4, 1817, by E. Orme, Bond Street. Also in smaller size.

1795.

"*Horseplay.*" Engraved by William and Letitia Byrne. Published, March 2, by W. Byrne. 11¾ × 8¼.

1796.

RACE HORSES—

"*Marske.*" Engraved by G. T. Stubbs. Published, Sept. 1, by Messrs. Stubbs, Turf Gallery, Conduit Street. Republished, 1817, by E. Orme, Bond Street. 20 × 15½. Also in smaller size, 9¾ × 7¾.

"*Sweet-william.*" Engraved by G. T. Stubbs. Published, July 30, by Messrs. Stubbs, Turf Gallery, Conduit Street. Republished, 1817, by E. Orme, Bond Street. 20 × 15½. Also in smaller size.

"*Gimcrack.*" Engraved by G. T. Stubbs. Published, Sept. 1, by Messrs. Stubbs, Turf Gallery, Conduit Street. Republished, 1817, by E. Orme, Bond Street. Also in smaller size.

"*Eclipse.*" Engraved by G. T. Stubbs. Published, Sept. 1, by Messrs. Stubbs, High Street, Marylebone. Republished, June 4, 1817, by E. Orme, Bond Street. 19¾ × 15½. Also in smaller size, 9¾ × 7¾.

1798.

The Lincolnshire Ox. Engraved by G. T. Stubbs. Published, Jan. 20, by Colnaghi, Sara and Co., 132, Pall Mall.

A Tiger. Engraved by John Murphy. Published, July 27, by John Murphy, North Side, Paddington.

Race Horse. Warren Hastings' Arabian. Engraved by Hewett. Published, Nov. 1, by G. T. Stubbs, 97, High Street, Marylebone. 10 × 8.

George STUBBS, A.R.A.—(*Cont.*)

1801.

Spanish Pointer. Engraved by J. Scott. Published, May 1, by Binney and Gold 103, Shoe Lane.

1817.

Sixteen Race Horses. A reissued series (1794 and 1796) published by E. Orme, of Bond Street, and engraved in stipple by G. T. Stubbs. The name "*Gnawpost*" mentioned by Sir Walter Gilbey in this list has not been met with.

1825.

RACE HORSES—

"*Fidele.*" Engraved by B. Smith. Published, June 11, by B. Smith, 21, Judd Street West, New Road.

"*Sancho.*" Engraved by B. Smith. Published, July 30, by B. Smith, 21, Judd Street West, New Road.

Undated.

Brood Mares. Engraved by B. Green. Published and sold by B. Green, Drawing Master to Christ's Hospital, and at the Print-shops.

The Lion and Lioness. Engraved by R. Houston. Published by Carrington Bowles, 69, in St. Paul's Churchyard.

The Death of the Doe. (Freeman, keeper to the Earl of Clarendon.) Mezzotint by G. T. Stubbs. 19¾ × 15¾.

Mares and Foals. Mezzotint by B. Green. 22 × 16.

RACE HORSES—

Protector. Mezzotint by Hodges. 20 × 17.

Mambrino. Mezzotint by Hodges. 20 × 17.

Peter TILLEMANS.

Born at Antwerp in 1684, came to England in 1704. Mostly resided at Richmond. Died at Norton, in Suffolk.

Engraved Works.

Newmarket. Set of six engraved in line.

SET OF FOUR—

1. *View of a Horse Match over the Long Course at Newmarket from ye Starting Post to ye Stand.* 44 × 16¾.
2. *View of the Round Course or Plate Course with Divers Jockeys and Horses in different actions and postures, going to start for the King's Plate.* 43¼ × 16¼.
3. *View of the Noblemen's and Gentlemen's several Strings or Trains of Running Horses taking their exercise up ye watering course on the Warren Hill at Newmarket* 42½ × 17.
4. *Plate of the Fox Chase.* 42 × 17.

Line by Claud du Bose and T. Sympson, *circa* 1723. Each printed on two copper plates.

The Watering Place at Newmarket, with a view of the course and the string of horses belonging to His Grace the Duke of Devonshire. Line by J. Thompson.

Peter TILLEMANS.—(*Cont.*)

SET OF FOUR—

1. *View of the Round Course with divers jockeys up.* 16 × 11.
2. *View of a Horse Match over the Long Course.* 16 × 11.
3. *View of Noblemen's and Gentlemen's several strings.* 17 × 12.
4. *Fox Chase.* 16 × 11.

Printed and sold by Elizabeth Foster, at the White Horse on Ludgate Hill, 1752.

View of Thoresby Hall and part of the Park. Showing the Duke of Kingston out shooting with eleven pointers, all standing to game Engraved in line by Tillemans. 28½ × 16. Printed for Robert Sayer on two copper plates.

F. C. TURNER

(*Circa* 1795—*circa* 1846)

VERY few details of this artist's life are known to us. In 1817 he exhibited his first picture at the Royal Academy, his address then given was 17, Park Street, Upper Baker Street. In 1841 we see from the Royal Academy catalogue that he was at 94, Took Road, Waterloo Bridge, and for his last picture, in 1844, no address is given. It is presumed he died 1846.

Engraved Works.

1814.

Jeremiah Hawkins with Hounds of the Berkeley Hunt in Act of Finding. Mezzotint by Dunkarton. Dedicated, by permission, to Col. Berkeley. 25¾ × 20½.

1820.

Shooting. September and October. Published by Worley and Pyall. 20¾ × 17.

1830.

The Fair and the Bargain. Aquatint by H. Pyall. Published by R. Ackermann, 96, Strand. 19¾ × 11¾.

Charles Newman, Master of the East Essex Foxhounds, on "Billy," with Messrs Caswell Newman, Thomas White, and Meshech Cornell, Whipper-in. Mezzotint by Barnard and published, June 30, by him, 53, Pall Mall.

1831.

CELEBRATED TROTTER—
Tom Thumb. Aquatint by H. Pyall, with text.

1835.

FOX CHASE. "Southerly Wind and Cloudy Sky."—
1. *Going Away.*
2. *Capping them on to the Scent.*
3. *Running in View.*
4. *The Death.*

Aquatints by C. Hunt. Published, Feb., by Ackermann, Strand. The series has been much reprinted. (Value £100.) 18½ × 14.

Heaton Park Races. Aquatint by R. G. Reeve. Published by J. McCormick, 147, Strand; Joseph Gale, King Street; Thomas Dewhurst, Market Street, Manchester; and Henry Lacy, Liverpool. 24½ × 14½.

F. C. TURNER.—(*Cont.*)

1836.

RACE HORSE—
"*Hornsea.*" Aquatint by Hunt.

MOVING ACCIDENTS BY FLOOD AND FIELD—
1. "'Tis *the Pace that Kills.*"
2. "*A Case of Pound.*"
3. "*Afloat.*"
4. "*Aground.*"

Four plates. Aquatints by N. Fielding. London, published by Ackermann and Co., 96, Strand: Plate 3, *Afloat*, issued April 1. Plates, 1, 2, 4 April 4. Reissue published by Dean and Co., Threadneedle Street. (No date.) 14½ × 10¼.

Vale of Aylesbury Steeple Chase. Four plates. Aquatints by G. and C. Hunt. Published, Feb. 11, by G. Moore. 19¾ × 13¾.

Nonpareil Trotting 100 *Miles on Sunbury Common.* Aquatint by Hunt. Published Aug. 27. 22½ × 16.

1837.

Dying Fox Hunter. Aquatints by C. Hunt. Published Feb. 10. Second edition, Sept., 1837. 18 × 15.

1837.

LEAMINGTON GRAND STEEPLECHASE—
1. *The Start.*
2. *The Race in full swing at the Third Fence.*
3. *The Race keenly contested at the Water Jump.*
4. *The Winning Post.*

Set of four. Aquatints by C. Hunt. Dedicated to John Crichton, Esq. Published, June, by Ackermann. 24 × 14½.

Ascot Heath Races. Aquatint by R. G. Reeve. (Pair to Heaton Park.) London, published, June, by J. McCormick, 147, Strand. 24 × 14½.

1838.

The Start and *Coming In* for the Derby. Aquatints by C. Hunt. Published, Feb. 1, by J. Moore, West Street, Upper St. Martin's Lane. Reprinted 1870. 31½ × 23½.

Loyal Fox Hunter. Aquatint by J. Harris. Published June 18.

Artaxerxes. Horse in a Dog Cart. Aquatint by R. G. Reeve. Early issues on Whatman paper, 1837.

1839.

RACE HORSE—
"*Bloomsbury.*" Derby Winner, 1839. By Beckwith.

St. Leger, 1839. By G. A. Turner.

Liverpool Grand National Steeplechase, 1839. Set of four. Aquatints by J. Harris. Published by T. McLean, Haymarket.

Hey Ho Tantivy. Set of four hunting. Aquatints by J. Mackrell. Published by Ackermann. 21½ × 16¾.

HAWKING—
The Departure.
The Rendez-Vous.
The Fatal Stoop.
Disgorging.

Set of four. Aquatints by R. G. Reeve. Published by Messrs. Laird. Reissued by McCormick with no date. 15½ × 12½.

1840.

RACE HORSE—
"*Little Wonder.*" Winner of the Derby, 1840. By Beckwith.

Race for the Wolverhampton Stakes. By G. A. Turner. Published, Aug 20, by McLean. 30 × 20½.

To the most Noble & Illustrious Prince EVELYN, Duke of KINGSTON upon HULL, Marquis of DORCHESTER Earl of KINGSTON upon HULL Vis.t NEWARK upon TRENT Baron PIERREPONT of HOLME PIERREPONT in the County of NOTTINGHAM

THE DUKE OF KINGSTON SHOOTING IN THORESBY PARK.

From the line engraving by and after Peter Tillemans.

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F. C. TURNER.—(*Cont.*)

Race for the Tradesmen's Plate, Chester, 1839. Aquatint by J. Harris. Published, Feb. 1, by T. McLean, 26, Haymarket; and T. Hulme, Manchester. 29½ × 20½.

1841.

RACE HORSE—
"*Coronation.*" Winner of the Derby, 1841—with jockey up. By Beckwith. 26 × 21½.

Conolly on "Coronation." By Mackrell. Published, Aug. 18, by Ackermann and Co., 96, Strand. 23½ × 19.

YOUNG ENGLISH FOX HUNTER—
Breaking Cover.
Full Cry.
The Death.
The Dessert.
Four plates. Six lines of verses. By C. Hunt. Published by J. W. Laird. Plates in existence. 27 × 20½.

SHOOTING—
August.
September.
October.
November.
December.
January.
Six plates. Engraved by C. Hunt. Published by J. W. Laird. 19½ × 14½.

RACE HORSE—
"*Ghuznee.*" Winner of the Oaks, 1841. With portraits of John and W. Scott. Aquatint by Mackrell. Published by Ackermann. 23 × 18.

Scott on "Satirist." St. Leger Winner, 1841. Aquatint by Mackrell. Published by Ackermann. 23 × 18.

1842.

RACE HORSES—
"*Our Nell.*" By J. Mackrell. Published, Sept. 1, by Ackermann and Co., 96, Strand. 23½ × 18.

"*Attila.*" Derby Winner, 1842, rode by W. Scott. Aquatint by Mackrell. Published by Ackermann and Co., 96, Strand. 23½ × 19.

1852.

HUNTING—
The Noble Tips. Four plates. By Hunt and Mackrell. Published, Jan. 12, by J. W. Moore. Reissued 1853. 24 × 17.

Liverpool Grand National, 1852. Four plates. Aquatints by J. Harris. Published by Barnett Moss and Co. 25 × 15½.

Undated.

Bachelors' Hall. Six plates. Lithographs by Fairland. Published by R. Ackermann. (No painter's or engraver's names on them.) 18½ × 13½.

Billesdon Coplow. This poem was illustrated by F. C. Turner with eleven plates, a title, and frontispiece. Published by Gosden. There are large paper and small paper editions.

Fox Breaking Cover. By T. Harris. Published, London, George Newbold 304, Strand. 20½ × 17½.

RACE HORSE—
"*Refraction.*" Winner of the Oaks, 1845. Aquatint by G. Turner. 25 × 16¾.

West Acre Staghounds. Aquatint by Pyall. 25 × 17¾.

GODOLPHIN ARABIAN—
"*Roxana.*"
"*Scham.*"
Two aquatints by J. S. Mackrell. Published by McCormick.

Whisker, celebrated pointer. Mezzo by Barnard.

JAMES WARD

(1769-1859)

It has been the writer's lot, for good or for ill, to read three biographies of James Ward, and the impression grows upon him, encouraged by the views of these biographers, that here was a great painter, and a yet greater mezzotint-engraver; that here was a strong-willed man who dominated his environment, and whose genius was egotist to the extent of obscuring any other point of view—critical, academic or antagonistic.

The writer of this sketch is persuaded, moreover, that, in later life, James Ward exaggerated into well-nigh fanaticism that religious sense that was his, and that, being familiar with each word of the Bible, he presumed upon this lore to dictate to and arbitrate for his fellow-mortals in a manner that met with absolute ingratitude.

Frequently he had a grievance, and, *Dieu sait*, they are easy enough to find: sometimes it would be his treatment by the Royal Academy; sometimes, indeed very often, it would be some more trivial trouble connected with members of his own family.

There was one person, however, over whom he could not domineer, and this was Morland, his brother-in-law and sometime friend. Young Ward had been apprenticed to John Raphael Smith, because it seemed a good business opening, and not for any talent that he showed, but after a time he grew to love the work for itself and to display a certain ability as an engraver. But Morland gave him lessons in painting, and James learned to model his art upon that of the prolific painter, so much so that there is great similarity of style between them. It was even proposed that the boy should be apprenticed to Morland, but the arrangement fell through, as James Ward tells us, because Morland declined. In spite of the lessons, there was not much good will between the two. Here was a waywardness that James could not understand; he resented the curious manner in which Morland

governed his life and actions ; he had no sympathy for weakness, no merry heart to join in the laughter that prevailed.

Morland was always a thorn in his side, and later on, as his work improved and a consciousness of power came to James, he suffered for Morland's inattention to financial affairs and for his neglect to fulfil commissions which fell due. Pot-boilers were Morland's only output at this date ; his fine period was over, with the consequence that any good work painted by James Ward was taken by the dealers and sold as Morland's, while the latter's moderate achievements received poor welcome under the name of James Ward.

With so many biographies of this painter it is hardly necessary to perpetrate a short and stiff account of his life when I can refer my readers to Mr. C. Reginald Grundy's excellent and interesting monograph, written in 1909, or to the more sumptuous, if less accurate, book by Mrs. Julia Frankau, published in 1904.

This James Ward, self-righteous, narrow of view, condemnatory of his fellows ; this Ward, creator of those entrancing and wonderful mezzotints after Hoppner, such as that of the *Douglas Children*, or the *Daughters of Sir Thomas Frankland* (the latter of which two plates he scraped, of course, although the name of his brother, William Ward, appears upon it) ; this Ward, compound of good and ill, intolerant, yet so subtly appreciative of beauty in art, hardly enters into the *cadre* of the present volume.

He puts forward no claim to be included in our list of sporting artists—save one, and that one worthy of consideration : he painted the picture for a sporting print which depicts a personage whom I should be loth to leave unmentioned.

The print in question is that engraved in a mixed manner by Charles Turner, that one of Ralph Lambton on Undertaker with his hounds, and Pensher Hill forming part of the background.

Quite apart from the man and the story he represents, this is a beautiful bit of work in the first state ; the hounds are really good and the scenery that of one of the most beautiful spots in Durham, with a late autumn setting. It cannot fail to please.

The connection of the Lambton family with this county is a time-honoured tale embellished by the famous legend of the Worm of Lambton tradition. I shall not dwell upon them here, but I find it necessary and profitable to say a few words about the Lambton Hounds.

South Durham was a centre of very early hunting activity, but the northern half seems to have developed in this sense somewhat later. The first account of a regular pack of fox-hounds in this part of the county appears to concern the pack

kept by Sir Henry Liddell, the hounds being kennelled at Newton Hall, near Durham, but the records are vague as to the precise area hunted by them.

Then there was some sort of a Newcastle Hunt, and of this the great feature was the opening Meet on the Town Moor, whither the Mayor in gala robe, and such of the capital burgesses who could ride, and some who could not, repaired with bands playing and colours flying, after a particularly heavy breakfast.

The report goes that there exists a humorous painting, the property of an inhabitant of Newcastle, which represents the town dignitaries hunting: the hounds have divided and various sections of the pack are on expeditions of their own. In addition to the usual fox, the chase is enlarged by a goose, a cur dog and a donkey. But we may piously hope that this is pure libel and caricature of the sporting dead!

As far as serious and reliable record is concerned, the Lambton pack are the first to receive mention, and they hunted the home part of the country.

Mr. William Henry Lambton, born 1764, was an Eton and Trinity College, Cambridge, man, who later on became M.P. for the city of Durham. In 1793 he bought, from Lord Talbot, of Ingestre Hall, a pack of foxhounds comprising nearly sixty couple, for which he paid the sum of five hundred guineas. This was the foundation of the Lambton Hounds.

Mr. Lambton was well known at Melton, where he kept a fine stud of horses, and his connection with this town is interesting from the fact that he is said to have been the first man to take a house there. All the rollicking spirits, all the rank and fashion of the day frequented Quorndon, where there was a club. Mr. Lambton, however, desired more quiet and retirement than were to be found in this gay centre, so he went to the sleepy town of Melton. But this is a digression!

The Talbot Hounds left Staffordshire with their own huntsman, James Shelley, and their own whips, who were also taken on; they made their quarters at kennels at Cocken, on the banks of the Wear, where, as Camden tells us, "Godricus, a man of ancient and Christian simplicity, and wholly intent upon God and religion, led and ended a solitary life, and was buried in the same place."

These river banks were better adapted to the preservation of health and virtue in holy men than to sanitary conditions for hounds, for, in one account we are told that, because of kennel-lameness, they were shortly removed to Lambton, where fine kennels were built for them in the Park. At their *début* these

hounds did not meet with much appreciation on the part of the inhabitants of Durham, who dubbed them "the foreigners." They were criticised for being too slow, and the suggestion was made that they should be sent back whence they came. One description calls them "Heavy, long-eared, deep-mouthed hounds, fond of trying upon a scent, with little of the dash of the modern foxhound, in colour mostly black and white, and not over sightly in general appearance."

But these hounds had gloriously long pedigrees—long, indeed, as political speeches—and were of the best blood in England, being mostly descendants of old Meynell's celebrated kennel.

This Mr. Lambton's reign, though successful, was short. He fell ill, went abroad, and died at Pisa at the early age of thirty-three.

There was a short interregnum in the fortunes of the hunt and a stop-gap had to be found.

Then came Mr. Ralph Lambton of the picture; he made the Lambton Hounds famous, and watched over their destinies for nearly forty years. The younger brother of William Henry Lambton, he was also an Eton and Cambridge man. Following in his brother's footsteps, he represented Durham in Parliament.

Certain sporting records tell how Ralph Lambton maintained the rank of a fellow-commoner at Cambridge, keeping three or four hunters and doing everything that everybody else did, and how he left college *without leaving one farthing's debt behind him.*

This is most estimable; but the trait is not exactly the one I should have selected to prove the excellence of a man whose character and memory stand so high in sporting records and in the roll of well-known men of his day.

Some people prefer to pay their debts; and this class of eulogy rather savours of a cheap sneer at other young men at the Varsity, who perhaps were in a less favourable position than Lambton to avoid such frailties.

Back to our hounds we go and find that Ralph Lambton kept on Shelley, the huntsman, till his death. George Deane, the first whip, who also had accompanied the hounds when they came North, was unfortunately drowned one dark night when crossing the ferry at Lambton, in those times before the bridge was built.

It was a large tract of country to hunt, and its direction necessitated sojourns at various places. One week they would go to Mr. Riddell's at Felton, to Morpeth for another, then to Mr. Brandling's at Gosforth, thence to Blagdon for another week, and so from place to place, mirth and good cheer following in their

wake. The counties of Northumberland and Durham were famous for their hospitality and conviviality ; for we are writing of a day when the landowners were rich and could do their full share of entertaining. That was a time when taxation was light, and, more important still, was assessed on a man's actual possessions, and not, as nowadays, on his supposed wealth. Still, they were very thorough in their good-fellowship and unstinted in their hospitality, for not only were the guests entertained right royally, but provision was also made for their horses, servants and hounds.

In 1804 the Earl of Darlington gave up the Sedgefield country to Mr. Lambton, and it is said that the origin of this arrangement was a complaint by Sir Harry Tempest Vane, of Wynyard, that he did not get sufficient hunting in consequence of the Raby Hounds hunting the Bedale country in Yorkshire, as well as their own and the Sedgefield country. Thus it came about that Ralph Lambton now had a very considerable range of territory to hunt, which extended from Morpeth, in Northumberland, to Darlington—over fifty miles in length ; while in breadth one might almost say that it had no limit. It was essential to have good hunters to negotiate this district, since within its range were found every species of soil, and every description of fence, defining every diversity of feature.

The market town of Sedgefield, which looks out over the Yorkshire Hills and the Vale of Tees at their feet, boasted a hunt club both in Lord Darlington's time and also when that country was being hunted by Ralph Lambton. The club rooms were at the Hardwicke Arms in the centre of the town. It will avail nothing to write of the merits of this hostelry, for I notice that a correspondent in the "New Sporting Magazine" of 1832 devotes nearly a page to explaining its extreme discomforts, and we are left to understand that only the good cheer and the *esprit de corps* of the foxhunters rendered it in any degree tolerable.

The uniform of the club, which was compulsory, was a plain scarlet coat, collar the same, and white buttons ; while for evening dress the coat was black with black velvet collar, a white upper waistcoat, showing under it one of scarlet silk or satin—buttons, gilt, and bearing the initial "L."

The Sedgefield Club met twice in the season : the first meeting commencing on the first Monday in November and lasting a month ; the second meeting generally occurred during the month of February, and lasted longer than the first.

This division of time left a fair opportunity for the hunting of the other sections of the country . . . the few available

THOMAS GOSDEN. [*See p.* 177.

After Benjamin Marshall.

Engraved by Maile.

weeks before the first Sedgefield meeting, then the month or so that elapsed before the second meeting, and finally the space of time right up to the killing of a May fox.

After the death of Shelley, the Master hunted his hounds himself as late as 1825, in which year he met with a serious accident, taking a bad fall on his head. For a long time he was in a critical condition, and until he was able to carry the horn again in 1827, John Winter, his first whip, officiated as huntsman. But in January, 1829, another fall laid the Master low, and he never resumed the regular hunting of the hounds again, although he was still in the position to give his huntsman every assistance.

"Nimrod" has left it on record that Ralph Lambton never swore.

There is, however, no manner of doubt but that the same Ralph Lambton, Master of Hounds, is the principal in the following anecdote that appeared in print in the 'thirties.

A follower was sharply rated by the Master for riding on the backs of the pack, and objected that "he did not come out to be d——d." To which Ralph Lambton gave the ready reply: "Well then, sir, go home and be d——d."

This Master went on hunting the country till he was seventy, when he gave up the hounds. The pack at that time were celebrated for their symmetrical appearance, hunting qualities, stoutness and speed; and the print bears witness that this is no exaggeration. They are fine specimens, and I may say that they are not just a pack of hounds, but that each one is painted from life, and that there exists a key showing all their names.

It is no surprise to learn that when Ralph Lambton retired there was keen competition to buy them. Lord Suffield and Lord Gardner wanted them for Leicestershire, while Sir Matthew White Ridley was anxious to acquire them to hunt South Northumberland. They eventually fell to Lord Suffield for the sum of three thousand guineas; the highest price ever paid for a pack of hounds up to that day.

The Quorn, however, did not keep them long, for Lord Suffield got into pecuniary difficulties and his horses and hounds were seized on the way to covert and sold. This was the opportunity for Sir Matthew White Ridley to gratify his desire, and he bought the pack for one thousand pounds.

How popular Lambton was in the county is shown by the fact that he was asked to sit three times for his portrait, and all three pictures on completion were presented to him.

The one with which we are concerned was painted by Ward

in 1821, and copied by Charles Turner's engraving. Lambton was on his favourite horse Undertaker, a bay which he rode for many seasons. He is depicted calling his hounds out of cover. The presentation was made by the members of the Lambton Hunt in March, 1822, at a grand dinner at the Assembly Rooms at Newcastle.

The Ferneley picture was presented to him by the Tally-Ho Club. This painting also shows an equestrian portrait of the Master sitting amongst his hounds; John Winter is mounted, too; while Robert Hunnum, the first whip, is off his horse and about to couple up a hound called Labourer. In the foreground is the beautiful bitch Restless. She was by Lord Middleton's Chanticleer out of Mr. Lambton's Rosamund.

Unfortunately there is no engraving after this picture, only a little line plate by Raddon of a section of it, which was copied by Ferneley, Junior; that section of the painting which shows Hunnum and six hounds, including the two we have mentioned. This is reproduced in the "New Sporting Magazine" of 1833.

The third picture, also not engraved, as far as I know, represents Lambton in the dress uniform of the hunt, and is by Francis, afterwards Sir Francis, Grant. It was presented in 1836 at a full gathering of the Tally-Ho Club at the Lambton Arms, Chester-le-Street. This painting, which is very large, when finished was sent up to the North by sea—a mode of transport which was probably cheaper than road or the new railroads.

The only other pieces of interest after James Ward which appear in our catalogue are a set of prints of horses drawn on stone by the artist himself.

James WARD.

Engraved Works.

1799.

Pointer Bitch and Puppies. Mezzotint by S. W. Reynolds. Published by S. Morgan. 15 × 12.

Lion and Tiger Fighting. Mezzotint by James Ward. Published by J. Ward and Co. 23¾ × 18.

1823, 1824.

SERIES OF FOURTEEN HORSES DEDICATED TO HIS MOST GRACIOUS MAJESTY GEORGE, IV.

"*Dr. Syntax.*" Race Horse. Lithograph. Published, April 1, 1823, by R. Ackermann. 18 × 13.

"*Phantom.*" Race Horse. Lithograph. Published, April, 1823, by R. Ackermann. 18 × 13.

"*Leopold.*" Race Horse. Lithograph. Published, April, 1823, by R. Ackermann, Rodwill, and Martin Colnaghi and Co. 18 × 13.

RALPH LAMBTON CALLING HOUNDS OUT OF COVER.

After James Ward.

Engraved by C. Turner.

p. 284.

James WARD.—(*Cont.*)

"*Monitor.*" Blood Horse, property of H.M. George IV. Lithograph. Published by R. Ackermann. 18 × 13.

"*Walton.*" Race Horse. Lithograph. Published, April, 1823, by R. Ackermann. 18 × 13¼

"*Little Peggy.*" Thibet Horse. Height 33 inches. Lithograph. Published, 1823, by R. Ackermann. 17½ × 13½.

"*Soothsayer.*" Race Horse. Lithograph. Published, April 20, 1823. 18 × 13⅜.

A Persian Horse. Property of H.G. the Duke of Northumberland. Lithograph. Published, Aug. 1823. 17¾ × 13¼.

"*Primrose*" *and Foal.* A Brood Mare. Lithograph. Published April, 1823. 17¾ × 13¼.

"*Nonpareil.*" The favourite charger of George IV. Lithograph. Published Aug. 1, 1824. 18 × 13.

"*Copenhagen.*" Duke of Wellington's charger at Waterloo. Lithograph. Published May 1, 1824. Reissued 1825. 18 × 13.

"*Marengo.*" Buonaparte's charger at Waterloo. Lithograph. Published May 1, 1824. Reissued August 1. 18 × 13.

"*Adonis.*" George III.'s favourite charger. Lithograph. Published May 1, 1824. Reissued 1825. 17¾ × 13¼.

A Cossack Horse. Property of H.G. the Duke of Northumberland. Published May 1, 1824. 17¾ × 13¼.

First state, before any inscription, India paper.

Second states on India paper, with titles, etc., in facsimile.

Third states on plain paper, with titles printed and descriptions added.

James Ward published the series from Newman Street; the other publishers mentioned, Ackermann, etc., merely acted as his agents.

Terms of issue: Sets of proofs on India paper selected and retouched by Mr. Ward, £10 10s. Sets of prints, £5 5s. Single prints, 8s. each. Hand-coloured, 15s. each.

1821.

Ralph Lambton on "Undertaker" and his Hounds. Mezzotint by C. Turner. London, published, Sept. 1, by C. Turner, 50, Warren Street, Fitzroy Square. 1.—With word "Proof" and light lettering. 2.—Lettering strengthened, and word "Proof" eliminated. 29⅝ × 19¼.

Extract from letter of Ward: "I was forced to give up (this plate) to my brother because I could get no assistance (to engrave it). Charles Turner got it out of my brother's hands by a fraudulent movement. (It proved) to him a most profitable concern." (Grundy's "Life of James Ward," p. 72.).

RACE HORSE—

"*Moses.*" Lithograph. Published Oct. 1825. 18 × 13.

THE WOLSTENHOLMES

(Dean Wolstenholme, Senior, 1757-1837.)
(Dean Wolstenholme, Junior, 1798-1882.)

In this short review of Wolstenholme prints I propose to associate father and son, for reasons which I shall state.

Relevant to my subject, they both painted the same type of picture; they bore identical names; * sportsmen and hunting men both of them, they portrayed the sports which took place in the same Southern Counties, and, more significant still, their professional careers overlapped for some eighteen or nineteen years, if not more.

This similarity, natural enough after all, since the father initiated the son in the art of painting, is, of course, open to qualification; and one point which is of importance to the matter under review is that Wolstenholme, Junior., was an engraver; while his father never engraved.

There is always the personal factor to be considered, and speaking generally, the elder man was more virile in conception; his work had a more rugged tendency and showed less of that special vigilance for detail and that minuteness of quality which was the hall-mark of the productions of the son.

The father manifested a preference for a gloomy background to his scenes; he was wont to represent the horizon dark and sullen, with the corresponding shadows, material or perceptive, which had their reaction on the prevailing tone of the picture. The son, on the other hand, culling his effects from nature, would depict skies blue and gay and sunshine penetrating and pervading.

But it would be futile to draw too fine a conclusion, and incorrect to labour these points of difference, to which there are many exceptions.

Mr. Dean Wolstenholme, the present representative of the

* It appears that Wolstenholme, Senior, seldom, if ever, signed his work.

family, and son of the younger artist, has been good enough to interest himself in the humble appreciation which I am endeavouring to express; with much practical kindness he has allowed me to inspect his folios of prints and sketches, and he tells me that the four beautiful, oblong hunting prints engraved by Sutherland are not from the design of his father, as from their composition might be surmised, but from that of his grandfather. These scenes are embellished by the most engaging and elaborate detail, while two or three of them boast of sunny skies.

So much for generalisation!

I note that the late Sir Walter Gilbey, for whose views I hold great respect, does not put Wolstenholme, Senior, in a high rank as an animal painter.

Another writer upon the same subject advances an opinion which, to me, is most astounding. He pretends that in the painting of Wolstenholme, Junior, there is usually too much detail.

I am now writing about prints, although I have seen a few charming oil paintings, and my conclusions, as I state them here, are drawn from the study of the former method.

Now, I disagree most entirely with these two criticisms.

A friend of mine who was recently writing a few words on sporting prints was good enough to solicit my views as to the sporting painter who had produced the most pleasing and correct pictures, and further, what my selection would be for the best interpreter by engraving of these pictures.

My reply, without the least hesitation, was that the Wolstenholmes were my choice for the first qualification; for the second, I should name Wolstenholme, Junior, and Sutherland.

This is an opinion which I should alter with difficulty, and which, I believe, is shared by most of the skilled judges of this class of print.

As to the detail! Well, the whole charm, in my judgment of the work of the younger Wolstenholme, lies and centres in the detail. In a hunting scene, as in those of coursing and shooting, there are features of old-world characteristics, those contemporary touches so difficult to impart at a later day, which give an *allure* to the scene, so that it *lives as it actually lived;* there is the landscape in its garb of season, with the quaint setting of a bygone day.

Here is something more than the portrait of horse and hound, which takes its artistic value and *raison d'être* from the correct presentment of the subject, posed against the wall of a stable, or other building; here you have the artistic expression of the spirit of the picture, that which conveys atmosphere.

And what an artist! One whose qualifications far outstrip those of any other mentioned in this volume. Much is required from him to whom much has been given. Bear with me for a moment while I consider his assets.

Here you have an artist, who from childhood had evinced a keen joy in sport—who was possessed by an enthusiastic love for animals—who grew up a hunting man, realising the possibilities of horse and hound—who understood the delightful picture afforded by partridge shooting with its setting of rich autumnal scenery, and with its accessories of pointers and setters; an ardent traveller, who took frequent walking-tours accompanied by his sketch-book, illustrating fragments of scenery which captivated his eye and fancy; * and who, moreover, the picture complete, could get his copper plate and engrave his subject, and frequently, no doubt, act as his own colourist. No danger here that the dream of the artist should suffer from the clumsy interpretation of the reproduction. He could render, whole, and in its pristine integrity, all the charm of his conception.

Is it a matter for wonder if the sportsman and the artist joined hands, and provided a feast both for the artistic eye and for the lover of those pastimes which he so skilfully depicts?

But the reader will wish to go one step further, and learn something of the lives and environment of these artists.

The father was born in Yorkshire in 1757. He was descended from Sir John Wolstenholme, Knight, a farmer of the Customs under Charles I. His early years were apparently passed in Essex and Hertfordshire, where he lived in turns at Cheshunt, Turnford and Waltham Abbey. A man of considerable means, he dabbled at painting after the fashion of the rich *dilettante*, in the few idle hours which he could spare from foxhunting, coursing or other sport. But this pleasant life was cut short when, about 1793, he became involved in legal proceedings in connection with a property which he had purchased at Waltham. Then the brush which had been used to charm his leisures became the instrument with which he attained, not merely a livelihood, but fame and renown.

The drawback was there; and to the lover of the country and of country sports, it must have been considerable: he had to

* I was privileged to see some of these sketch-books. There are amongst them many very engaging little colour sketches, and the artist seems to have had a genius for selection, picking out the most attractive features along a road, or the salient points of a landscape. Country mansions, farmhouses, inns and oak trees from the chief contributions to these little but precious albums.

turn his back for a while on the plains of Essex and find a footing, and a market for his paintings in London.

So it was that he came to live at East Street, Red Lion Square.

But this inveterate enthusiast was not severed *à tout jamais* from the pursuits which his soul loved, for, in 1812, we find him at Chelmsford, where his son, the budding painter and engraver, was marked for life, at the age of fourteen, by having a piece bitten out of his cheek by a vicious coach-horse.

It was soon after this incident, and when the family was living either at Chelmsford or at Wormley in Herts, that the father began the artistic tuition of the son, imparting the elements of his art, the sacred lore of the brush.

But Wolstenholme, Junior, was an engraver as well as a painter! It was a natural gift, no doubt, this skill at etching and aquatinting, but there must have been some guide to the technique, and I am unable to trace any record of lessons or teacher, although he started learning to engrave at the age of seventeen, and was soon proficient.

After the year 1826 the father did but little work, and most of the subsequently published prints are by the son.

Wolstenholme, Senior, died, at the age of eighty, in 1837, and was buried in Old St. Pancras churchyard.

And now we will devote a brief space to the consideration of the son: painter, engraver, colourist, sportsman. Of the two, I think he is the more interesting, continuing the tradition and skill bequeathed to him by his father with an added charm all his own, with the vigour of the younger generation, developing and enlarging, with side issues which give a piquancy to his productions.

Born at Waltham Abbey, Essex, 1798 (a date which seems to show that the London exile of the father was not of long duration), we have already indicated the lines upon which he was educated, prominence being given to the art in which he was afterwards to excel.

It is difficult to say whether his engraving presents merits which are not to be discovered in his painting, or *vice versâ*, but his son tells me that, in later life, he sometimes regretted that he had not devoted himself exclusively to the brush. Be that as it may, he has given pleasure to some humble members of posterity by his larger views; if he had specialised in painting, we should have lost one of our best sporting aquatinters, and amateurs who benefit by engraving would have been deprived of some of their particular treasures.

A contemporary and an ally of George Baxter, he certainly assisted the latter in the invention of his colour-printing process, and it has even been asserted that Wolstenholme was actually its originator.

The Baxter process does not interest me personally, but it has many admirers, especially in America, and some of these prints now command enormous prices.

For this friend of his, Wolstenholme engraved the plate of Queen Victoria's Coronation in Westminster Abbey, which, I believe, is one especially in demand.

Another friend was a brother-in-law of Charles Dickens, to whom he confided the task of colouring many of his prints.

After 1820 the painter-engraver appears to have spent part of the year in London, where his business address is given as Chad's Row, Gray's Inn Road, and here he continued to live until he removed to Highgate about 1868.

Wolstenholme prints are nearly all rare; many have been reproduced, but so execrably that they could hardly impose upon the most credulous or unwary collectors. Good copies of the originals are acquired with difficulty, which of course adds interest and value to the quest.

To come to details and specifications, I should class as the rarest of these prints a set of four *Coursing* ($14\frac{1}{4} \times 9\frac{3}{4}$), and, further, four of *Woodland Scenery, Foxhunting* ($11\frac{7}{8} \times 8\frac{1}{2}$); both sets in the possession of Mr. Dean Wolstenholme, of Northwood. It is not possible to give any additional details of these, except that they are certainly designed and engraved by the younger artist, as they are all proofs before letters.

I must include one more print in this list, also very rare: the one entitled *Killing a Fox in the Church*, which is reproduced in this volume, and herewith and by hangs a tale which it will be my endeavour to unfold.

With regard to hunting prints, four packs of hounds are intimately associated with the Wolstenholmes—the Essex, the Hertfordshire, that part of Surrey hunted in their day by Colonel Jolliffe, and the Old Surrey Hunt.

Mention of the Hertfordshire Hunt brings to mind the colour scheme—how well considered; how cleverly the sunshine and shade are treated.

One set or more of prints of each of these exists, quaint and attractive; they will be found specified in the catalogue.

Those two charming sets of prints by Sutherland and Wolstenholme, Junior, published in 1824, depict scenes in Colonel Jolliffe's Hunt. This Hunt has frequently been confused with the Old

REYNARD SEEKING REFUGE IN THE CHURCH.

After Dean Wolstenholme.

Engraved by D. Wolstenholme, Jn^r.

p. 290.

Surrey, which, in its turn, has been illustrated in the four Surrey Views.

Colonel Jolliffe, M.P. for Petersfield, started about 1820 to hunt (with his own hounds) that portion of the country which lay between the Surrey Union and the Old Surrey.

The Colonel was quite one of the old school, and wore a large hat of peculiar shape which topped his hunt coat of blue velvet with yellow lining, and the ever snow-white choker and long gaiters. He would drive to the meet in a gig, having assisted at a session of the House of Commons the previous night, which meant early rising and little sleep. But such was their zeal in those days!

When Colonel Jolliffe gave up this country it was divided between its neighbours, the Old Surrey and the Surrey Union.

Old times changed and new faces and customs succeeded —during this long association of the Wolstenholme family with the Old Surrey. There was Mr. Daniel Haigh, of Tooting, a master in the 'twenties—and what a gap between him and the great Tom Hills in the 'fifties, who hunted the Old Surrey before he was twenty, and was, perhaps, the youngest professional huntsman on record. How incongruous it all sounds nowadays, if one looks up the early records of this pack! Its origin is lost in relatively dim antiquity; but there certainly was a time when a gorse grew at Kennington; a time when those portly City dignitaries and less considered men on "'Change" would mount their hacks at some convenient "pub." in the heart of the City, donning an ambiguous over-garment to conceal the scarlet coat and green collar, and would trot off to the meet, probably by Southwark Park, which then boasted its fine herd of deer.

The kennels were in Bermondsey, Peckham Rye being the nearest meet to Cheapside; and this was the country over which the immortal Jorrocks was later made to hunt by his creator, the nimble-witted Surtees.

Mr. Maberley, of Shirley, near Croydon, was an early master; he took the hounds in 1812, and it is said that he kept them entirely at his own expense for the first three seasons. An army contractor on a large scale, he also made money in the same degree, and is reputed to have been a millionaire, but eventually failed. He obtained his horses, which were all first-class, from a dealer called Weston, and invariably had three out; being a hard-riding man, he often managed to get to the bottom of them all.

The Shirley Stakes at Epsom take their name from his residence, and he was an active Steward at this well-known race

meeting. An additional interest is found in the fact that Mr. Maberley fought a duel with Colonel Jolliffe. The trouble arose from an impolite letter which he wrote to the Colonel about digging out a fox. Mr. Maberley was an irritable man of uncertain temper! Jolliffe acted up to the code of the day, which demanded a duel; he called Maberley out, and both fired off their pistols (probably in the air, only no chronicler was frank enough to say so), honour was satisfied, and life and hunting resumed their even course.

Mr. Daniel Haigh, of Tooting, already mentioned, succeeded Maberley in the mastership. He brings us back to prints, for there is a very nice one of him on his bay hack in the first number of the "Annals of Sporting," from a drawing by Sam Alken, and the only indication of any sort given upon it is "Published by Sherwood, Neely and Jones, Jan. 1st, 1822." I feel sure, however, that it is engraved by Sutherland. His picture as an older man was also painted, mounted on his favourite hunter Kitten, by Abraham Cooper, R.A., and presented to him by members of the hunt, and there is a well-known engraving by Giller of the same.

In the Alken drawing he uses a plain, thin snaffle—a special hobby of his, which he carried so far as to insist upon his men doing so too. He put his theories into practice to such an extent that at one time there was no curb-bridle in his stables. "I believe in hands," he used to say, "not in ironmongery."

He would not have been of one mind with the writer, who has never been partial to snaffle bridles, as he considers that no horse bends—or, more technically, bridles properly in them, and therefore he becomes unbalanced. The only use the writer has ever made of a snaffle bridle on his own horses or ponies was once in Leicestershire, when he rode a very brilliant horse, and in this case he always used two thick snaffles and a martingale, for the very good reason that he could not hold the horse in any other bit. He offers this information to all and sundry who may not have thought of this bit for a hard puller.

Tom Hills, previously mentioned, was huntsman to the Old Surrey for forty-two seasons, being succeeded by his son Sam, who followed the paternal example and carried the horn for thirty-two seasons without a break—no mean family record—and the Old Surrey folk must have been proud of them both.

In this chapter we are dealing more specially with the elder Hills, who was contemporary with the Wolstenholmes, and who was a born huntsman, although not a light weight. The world travels swiftly, and Tom threw back to the days when a slung

bugle was carried in place of the modern hunting-horn; he carried it himself, and blew his hounds away to the tune of "The Young May Moon is beaming Love."

Picturesque as this bugle may have been, it was an adjunct which had its disadvantages, as he must have found on that lamentable occasion when he fell on it and broke three ribs. But smashes were all part of the routine, and nothing to make a fuss about. His list of casualties comprised two broken arms, the cup of an elbow fractured in several places, a splintered plate-bone, etc.—the trouble lay in the fact that, as he grew older, gout attacked him, and to gouty tactics the weak places were first to surrender and made him very uncomfortable. However, in spite of the mishap to his ribs, Tom was very loth to discard his bugle in favour of the ordinary straight horn, and, with his usual sense of humour, he would mutter: "Confound these new things"; adding, "I can't make 'em speak at all as I want to, so what's the use of blowing up the wrong spout?"

There was a distinct blend of humour and sporting instinct in the tale of his visit to Leadenhall Market, where he was sent by Mr. Maberley to buy a bag fox, "and a good one at that, and be very careful with him as there'll be lots of swells out for a lawn meet to-morrow and we must have some sport."

Tom set off at once from the kennels at Shirley and rode to London, donning a large blouse with capacious pockets, a garment that he kept for the purpose of removing cubs from one part of the country to the other; and having found the necessary item for this somewhat unsportsmanlike proceeding in the market, he placed it, pads upward, in one of the pockets.

Cantering home in the night over Streatham Common, he fell in with highwaymen, who popped the usual question.

"I have no money," replied Tom. "I am only a servant, and as to my life, surely it is not worth powder and shot."

But the ruffians persisted, so he told them to search in the pocket where the fox was concealed, and they did so in the hope of finding a few coins. The hand that made the first dive was severely bitten and its owner howled in agony, while Tom seized the opportunity to canter away, remarking later, when he told the tale, "I could have downed him with my old hunting-crop, but I wanted to see a bit of sport."

This is only one of the many good yarns that are told of Tom Hills, and another suggests itself.

It was during one of his perennial attacks of gout that a friend criticised a portrait of Hills, and said that his eyes were too shut.

"Next time I'll have it taken when I've got the gout; that will make me open them fast enough," retorted Tom, with ready wit and acute feeling.

This worthy retired from the hunt for three years and took a public-house at Bletchingley, which does not seem to have been a great commercial success, for, to one of his former hunting friends who was imbibing at the bar, Tom confessed that he would rather *draw* covert for his old customers than beer for his new!

He was a good cricketer, especially a good bowler, and an excellent shot, who could kill eighteen out of twenty partridges with his old 10-bore, which he had christened "Leaden Dick."

And no doubt the Wolstenholmes shared in some of the jovial reunions which were so characteristic of the members of these Surrey and Hertfordshire packs.

A very old writer, Markham, tells us: "Some love hunting for the exercise of their own Bodies, some for the Chase they hunt, Some for the running of the Hounds, and some for the training of their Horses, whereby they may find the excelling of their goodness and *indurance.*"

At a later date Anthony Trollope gave us some inimitable sketches of "the man that hunts and does not like it" and "the man who goes to Melton because it is the *thing;* who is all the time longing for a frost, whom the ladies may safely expect home to luncheon; but who can talk all right at dinner," and of "the light-hearted fellow who "hunts because he likes it."

Well, all these various types—orthodox, hypocritical, snobbish—join issues and hands—masters, huntsmen, sportsmen and humbugs—whether their day has been one of honest toil or of mere participation, when, as the poet sang, "The purple and golden nectar circulates briskly among these terrestrial gods"; which, put into plain English, means that they, one and all, enjoyed the first glass of sherry after their soup.

But conviviality may be pressed into the service of many and differing standards. With the Old Surrey there seems to have been a considerable amount of carousing on the way home from hunting: demoralising lapses which, in my time, were considered a mortal sin against hunting codes.

The rules very rightly impressed upon us were: Give your horse a little gruel and perhaps a wisp of hay, if he has had a hard day, but always get him home as soon as possible.

Mr. H. R. Taylor, in his "Old Surrey Foxhounds," writes of the "Sparkling *Viveurs*" of that hunt, who, after hunting, did not righteously seek the domestic hearth, but were addicted to

fraternising in comfortable hostelries, and he gives us "not for their accuracy," only "for their fun," the suitable anecdotes which become the person and the era.

One hero (after a glorious kill in the open, and with a pad in his pocket) was riding home rather late at night accompanied by several good fellows who had been indulging in the excellent cheer of one of the said hostelries. Their spirits were correspondingly elevated, so that the party trotted along smartly, talking of the good gallop, of the width of the ditches, of the strength of the "raspers," they had negotiated.

Our hero's horse suddenly stumbled and shot his jockey off into the darkness, continuing with the others as though nothing had happened, and the jovial crew never missed their companion.

The latter, who reached home in a donkey-cart, with a bandaged head, just before breakfast, was quite apt with an excuse, when his wife, virtuously indignant, demanded an explanation of this extraordinary conduct. "My dear," he said, "the Old Surrey Hounds were hunting all night, and whilst I was groping for their last fox in a stagnant drain, he pinned me by the nose and . . ."

But the lady had small patience with the glib rascal. "Go to bed, you miserable sinner!" she cried in angry exasperation —and he never heard the last of that episode. Apart from the scorn of his wife, the neighbours constantly inquired if he still loved hunting by the light of the moon!

Another firm supporter of these hounds in their rollicking days stayed out rather late at one of the above-mentioned "pubs," and he and his congenial spirits were all what is nowadays termed "well oiled." On this particular evening, as he was riding home alone across the fields, having taken a short cut, he fell, horse and all, over a heap of turnips, and, as he let go the reins, his horse bolted and disappeared. After a short period of gentle repose on his back, he regained his feet and proceeded, somewhat unsteadily, I fear, towards his abode, much encumbered by a pair of sharp spurs, the removal of which had not been suggested by a slightly-blurred intelligence.

On passing the local police-station he saw the sergeant, who happened to be an Irishman, standing at the door. "Officer," said he politely, "my hunter has—hic—hic—run away from me; has, in fact—hic—hic—basely deserted me. Do you happen to have—hic—taken him in charge?"

"Be jabers," said the sergeant, who had caught the horse, "and I have, sor, and I've taken the wrong 'un in charge after all. It's you I want."

And, in spite of the spurs, the pace at which the thirsty gentleman went down that lane was considerably accelerated!

Speaking generally, however, the main gathering for post-hunting conviviality took place in the evening around the festive board, where, in early days, the huntsman and other attendants would assemble below the salt and join in the gay chorus which proclaimed the staunchness and speed of the hounds, the blood and gameness of the horses, and the death of the stag or fox; and these tributes would be swelled by homage paid by good men and true to bygone monarchs and old hunting squires; followed, last but not least, by the evergreen toasts to love and beauty.

The hunting-song dates back to that merry monarch the Eighth Henry, and possibly earlier still. "Hunting the Hare," to name one of these, is reputed to have been written and sung in his reign, although it was not entered on the Register of the Stationers' Company till the year 1577. There was no Ground Game Act in those days, and this King, capricious as was his legislation in some respects, must have gladdened the hearts of coursing men when he imposed a fine of 6s. 8d. on any miscreant who killed a hare in what was considered an illegitimate way; any person, moreover, desirous of exporting hares had to pay 4s. per dozen for that privilege.

One poet, named Gray, turned out very average hunting-songs with marvellous rapidity under this King. His best production is perhaps "The Hunt is Up," but this is qualified praise, as one may judge by the following quotation:

"The Hunt is up, the Hunt is up,
And it is well-nigh day;
And Harry, our King, is gone hunting
To bring his deer to bay."

And in his effort to accomplish this feat the welter-weight monarch is reported to have tired out eight horses in one day, so that the remarks made in the Alken section of this book to the effect that Lord Sefton introduced second horses seem singularly beside the mark. But this was a personal application, of course, and the Eighth Henry was prone to make and break laws—sporting, marital or religious—at his own caprice.

With another verse of this hunting-song the conviction that Gray is not to be congratulated on his libretto becomes more definite:

"The horses snort to be at the sport,
The dogges are running free;
The wooddes rejoice at the merry noise
Of licy, tantara, tee ree."

May I be allowed to say that this is utter *piffle?* The reader who wishes to consider something more effective in this line of verse should look through that interesting book, the "*Manuel de Vénérie Française,*" by the Count de Couteulx, in which he gives the calls on the French horn which were gleaned from "Songs of the Chace."

By the year 1793, at which time the first number of the "Sporting Magazine" appeared, the songs seem to be more rational, although I disclaim any intention to recommend them. In this volume appears a song called "The Pleasures of Hare-Hunting," and I quote the last verse of this for the purpose of comparison:

> "O'er the bottle at eve, of our pleasures we'll tell,
> For no pastime on earth can hare-hunting excel;
> It brightens our thoughts for philosophy's page,
> Gives strength to our youth, and new vigour to age."

But times have changed, as we said before, and the hunting banquet perished years ago with the last survivor of the many-bottle brigade. Still, these records of their prowess make amusing reading for their fainter-hearted descendants, and prove an intensity of enjoyment that we are too decadent perhaps to experience in the same measure, even though we, too, be hunting enthusiasts.

In my own time, and when I lived in a hunting centre—Whyte Melville's Market Harboro—there were numerous little dinners, and very pleasant ones, too; but my recollection of these delightful evenings seems very definite on one point, and that is—champagne freely partaken of, a couple of glasses of port, followed by a large cigar, and then a distinct preference to attend the reception of Morpheus rather than that of the goddess of song.

Although Tom Moody was a native of Shropshire and had no connection with the counties patronised by the Wolstenholmes, the theme of his death and burial was so popular that they designed four plates of this episode, and engraved them. I say four, for there exist five bearing the name of the Wolstenholmes, but one is obviously a contemporary forgery.

When, at this period a story, and a true one at that, caught the popular fancy and became the vogue, the writers and draughtsmen who produced the episode took very little trouble to investigate and establish the facts. One would imagine, for instance, that some attempt would have been made to depict Barrow Church, the scene of the burial, with a certain amount of accuracy, as it was in 1796. But pictorial licence has been

carried to an extreme, and the evidence furnished by these prints is most unreliable, the only engraving with any effort at exactitude being that by Wolstenholme, Junior, published in 1832.

The church is an ancient building of stone in the early Norman style, with chancel, nave, small transept, south porch, and western tower, and at no time possessed a spire. The churchyard, too, is much smaller than we should be led to imagine from the prints.

Now, a well-known sporting writer in the 'forties, bristling with enthusiasm for Tom Moody, describes him as the best whipper-in that ever mounted a horse or followed a pack of hounds; the brightest example in the arduous calling that was his—the most perfect pattern to all his successors!

As far as I can see, the *arduous calling* section of this eulogy appears to be the only part tinted with the brush of veracity, for a whip's life may be happy and healthy, but there is no doubt that it is a strenuous one, often attracting more kicks than halfpence.

In a magazine the other day I came across a chat with a whipper-in of two and twenty years' standing. Amongst his first experiences was the memory of being sent by the huntsman, on his horse Charlie, to deliver a note at a gentleman's house four miles away, with the caution to "look sharp back." Charlie kicked him off and returned to the stable. Directly the boy got home the huntsman gave him a thrashing and sent him off again. This time he delivered his note pretty smartly, but brought the horse back all of a lather, so the master, who happened to be standing in the yard, gave him another thrashing!

A second experience was his one day when hounds were running along the cliffs, and the hare jumped over, followed by two couple of hounds who were killed. He was blamed for not stopping them. Under another master, again, the kennel huntsman drilled him in the committee room of the kennels every night, teaching him hound language, etc., and the Master was at him all day—"So if I don't know my business, I ought to!" he added.

Yes, the life of the whipper-in is full of vicissitudes, though not always of this calamitous character.

But to return to our enthusiast! As I have said, this very honourable mention seems to me to lack a certain accuracy. Tom Moody was frequently very tipsy; his greatest recommendation appears to have been his hard riding and the resonance of his view-halloa—very excellent qualifications, but hardly equal to the standard established by the Duke of Grafton, who

spoke as one having authority and who wrote his views on this category of hunt-servant.

The Duke (who wrote in the 'forties) appreciated a system of tranquillity. In hunting, everything was to be done with as little bustle or noise as possible ; if any hounds lagged behind, dwelling on another line, they were to be brought up quietly and calmly, just fast enough to enable them to hear the hounds which were forward. His Grace held the opinion that capping and screaming them on in the usual method, at full gallop, made them wild, and brought them up to the body of the pack blown, and, as an ultimate result, made them slack under difficulties.

The work of Tom Moody does not appear to coincide with these precepts. Our enthusiast also displays a certain ignorance of that which appertains to the field, since he further lays down the principle that a good whipper-in is necessarily a good huntsman. This is a subject upon which I should like to express my views, if ever I am given the privilege of writing a few words on hunting, and in refuting this theory there are many more qualified judges whose opinion would bear me out.

In Pierce Egan's "Book of Sports," 1832, allusion is constantly made to Tom Moody as "the Crack Huntsman"!—the truth being that he was never a huntsman at all ; and it is permissible to surmise that if he ever had been one, he would certainly not have merited the term "crack."

But, tipsy or sober, peace be to his ashes, for he is of some import in the story of prints, be it only from the fact that so many artists drew these episodes.

A brief outline of his career will not be superfluous.

He was the son of a poor widow, and was born at Broseley, in Shropshire, near the residence of Mr. George Forester, of Willey, who then hunted the Shropshire country. Employed by a maltster named Adams to carry sacks of malt, Tom one day took two sacks on the back of a horse to Willey and duly delivered them. Returning home he came to a gate which he elected to try and jump, the horse persistently refusing, till at last, by dint of determination and energy, the boy got him over.

Mr. Forester, all this time, had been an unseen witness, and, much attracted by Tom's nerve and fine horsemanship, requested Adams to transfer the boy to an employ in his own stables, with the result that he was placed under the huntsman, John Sewell, and eventually became a whipper-in. Posterity, it is to be feared, would never have heard of Tom Moody had it not been for the curious request which he made regarding the procedure at his funeral—a request which has inspired painter, poet and engraver.

He must have had *a way with him*, for though he is described as a person much marked with small-pox, and with eyes as sharp as a ferret's, of medium height, 5 ft. 8 in. (and in this description there is nothing attractive), he had a great *succès* with the ladies in the village, young and old, while he seems to have achieved a further success at the Stag's Head, where a sort of club was held—most probably of champion drinkers—which met there once a week. It was here that Tom gave vent to his view-halloas with such fervour that the landlady once remarked: "La! Mr. Moody, you have given the 'who-who-hoop,' as you call it, so very loud and strong to-day that you have absolutely set all my tea-cups and saucers dancing!" At which a gentleman from London, who was present, replied:

"I am not at all surprised at that circumstance; his voice is *music* itself: I am astonished, delighted, and scarcely know how to praise it enough. I never heard anything half so attractive and inspiring before in the whole course of my life; and the tones of it are as fine, deep and mellow as a French horn."

One votary of Bacchus, who joined Tom in many a carouse at the Stag's Head, was "Old Amen," the parish clerk, and to him Tom first communicated his fantastic wishes for his funeral; the chief of these being that he should be carried to rest by six earth-stoppers, and buried under the yew tree in Barrow churchyard, and that three parting view-halloas should be given, "and if I don't lift my head, you may fairly conclude that Tom Moody is dead."

But the old clerk had scruples about the unorthodox proceeding, and he pointed out with dismal pun that his occupation was a *grave* one, and (hiccoughing) that his office required propriety and seemly demeanour; he thought, however, that if he could not join in the halloa, he might *wink* at it, and "that will be all the same"; and in some of the prints the parson and the sexton are seen turning away and refusing to join in this singular post-mortem celebration.

Tom was still employed on Mr. Forester's estate when he died, although the latter no longer kept the hounds, but a letter written by him at Willey, December 5th, 1796, further illustrates this singular burial:

"Dr. Chambers,

"On Tuesday last, died poor Tom Moody (as good for *Rough and Smooth*) as ever enter'd Wildman's Wood. . . . He died *brave and honest*, as he liv'd. . . . Belov'd by all. . . . Hat'd by none that ever knew him. I took his own orders as to

his Will, Funeral and every other thing that could be thought of. He died sensible, and fully collected, as man ever did, and in short, died *Game*, at ye last. . . . For when he could hardly swallow, ye poor old Lad took ye farewell Glass, *for success to Fox Hunting and his poor old Master* (as he term'd it) for ever. . . . I am sole Executor, and ye bulk of ye Fortune is left to me. . . . Six and twenty Shillings, real and bonâ fide *Stirling Cash*, free from all incumbrances, after every debt, discharg'd to a Farthing. . . . Noble deeds for Tom, you'll say. The poor old Ladys at the Ring of Bells are to have a knot *each*, for Remembrance of ye poor old Lad.

"Salop Papers will show you ye whole ceremony of his Burial . . . but for fear, you should not see that Paper, I send it to you, as under. . . .

"'*Sportsmen attend.* On Tuesday 29th. Inst was buried at Barrow, near Wenlock, Salop, Thomas Moody, ye well known Whipper-in to G. Forester Esq.'s Fox Hounds for 20 years. He had every Sporting Honour paid to his Memory. He was carried to ye grave by a proper number of Old Earth Stoppers, and attend'd by many other Sporting Friends, who heartily mourn'd for him. Directly after the corpse, followed his old favourite Horse (which he halways called his *old Soul*) thus accoutred . . . carrying his last Fox's Brush in ye front of his Bridle . . . with his Cap, Whip, Boots, Spurs and Girdle, across his saddle. The Ceremony being over . . . he (by his own desire) had three clear, rattling View Halloos given him over his Grave: and thus ended ye Career of Poor Tom, who liv'd and died an *honest Fellow*, but, alas! a *very wet one.*'

"I hope you and Family are well, and you'll

"Believe me, much yours,

"G: FORESTER."

The well-known song to Tom Moody, the verses of which appear under certain of the prints, was sung by Charles Incledon at Drury Lane. The first time it was given, Mr. Forester and some of his friends went up to London to hear it, and took up their position in the pit. When the singer began to render the hunting cries, his method did not commend itself to the Shropshire foxhunters, who themselves jumped upon the stage and treated the audience to halloas given in more orthodox manner.

Amongst the prints of these events, the prettiest by far is the small one called *The Shade of Tom Moody*, which is just a hunting scene outside a wood, and endued with all Wolstenholme's choicest technique and characteristics.

A very rare Wolstenholme, already mentioned, the subject of which has also been recounted in a song which was published in a small pocket volume entitled "Songs of the Chace," is *The Rev. Bate Dudley's Hounds Killing a Fox on the Roof of the Church at Crickseth in Essex.*

Now Bate Dudley was a great character, and he showed enterprise in so many different directions that one almost forgets that he was a divine. The very rare and beautiful mezzotint after Gainsborough, engraved by Dupont, a copy of which I have been able to borrow for reproduction in this book, shows him to us as a striking-looking man. Lovers of fine mezzotints, if they condescend to the level of sporting prints, will appreciate the opportunity to see this one, even though it be a reproduction.

Mr. Bate, son of the Rev. —— Bate, of Worcester, was educated at home, subsequently going to Queen's College, Oxford. At an early period in life he obtained the living of North Farnbridge in Essex, and the curacy of Leatherhead in Surrey, but his active mind soon grew weary of the retirement of country life at a day when communication with London and its more vital attractions was a slow business, so he moved to the Metropolis, where, in 1775, he became joint proprietor of the "Morning Post," and, in 1780, sole proprietor of the "Morning Herald," the regular organ of the party of the Prince of Wales, to which, amongst other notable men of the day, Charles James Fox and Richard Brinsley Sheridan were contributors.

But journalism was almost a side-issue to this man of many activities. He filled in spare moments in developing a marked dramatic talent; he also acquired some reputation as an author. Among his plays the best known are: "Henry and Emma," "The Blackamoor Washed White," "The Flitch of Bacon"—this last written for the purpose of introducing his friend Shield to the public as a composer. Other works of his are: "Vortigern and Rowena: a Satire," "Remarks on Mr. Gilbert's Poor Law Bill, 1788," "Observations on the Present State," "Defects of the Poor Laws, 1802."

The reverend gentleman rather violated the decorum of his calling by engaging in three duels—he evidently belonged to the Church militant—but his apologists exonerate him in one, at least, of these encounters, on the plea that he was extending protection to beauty in distress from the insults of a sorry ruffian.

Hence, of course, his title of the "fighting parson," and it may be seen from the print that he was a magnificent specimen of humanity, and in every way fitted to get the best of any *turn up.*

Henry Angelo, in his Reminiscences in 1828, mentions a renowned fracas which took place amongst the illuminated groves of Vauxhall, and in which Bate Dudley was the chief figure. The impetus to the row was given by an insult offered to Mrs. Hartley, who was walking arm in arm with Bate at the time. All readers of the journals of this period will recall the lady, fashionable beauty, and well-known actress; and amateurs of prints will also recognise her, for there are no less than twenty-seven prints of her in the British Museum Print Collection.

The best known is probably the one after Sir Joshua Reynolds, where she is seen with her child. What a pretty picture it would be, were it not for the monstrous and deformed-looking infant! —Bacchus rather than Cupid. It is somewhat of a heresy to confess that I find many of the Reynolds' children rather dreadful. Now look at the Romneys' and own that there are very few of these in which the children are not quite fascinating, and the mezzotints of them form a delightful study upon the walls of a room. They coo and bubble with juvenile *joie de vivre*, these little ones. Take Mrs. Carwardine's baby, or the children of Mrs. Stables; or, again, the Clavering group, and that charming Gower family.

Hoppner's two Godsall children, with the sun setting behind them, is another instance of this young and charming life.

But Mrs. Hartley was not affecting the maternal pose as she wandered along, displaying all the allure of patch and powder, escorted by her good-looking clerical *viveur*, but was this any excuse for the effrontery of that Mr. Fitzgerald, who, in company with Lord Littleton and Captain O'Bourne, most ungallantly offended the lady? Their graceless conduct much incensed Mr. Bate, who administered chastisement to all three on the spot.

The *affaire* was continued in the paper conducted by the parson, the "Morning Post," which gained a renewed circulation as the organ for defence of beauty in distress, and a paper warfare ensued, in the course of which the wit and powerful satire of Parson Bate reduced his opponents to a state of collapse. A proposed duel was the sequel, but apparently some sort of compromise was arrived at; apologies were made and an explanation given. This, however, was only a ruse on the part of the confederates, who were minded to entrap Bate and revenge themselves.

At the meeting-place, according to appointment, they all assembled, and a hefty fellow was introduced to the party as Captain ——. This person had been invited to insult Mr. Bate in the hope of provoking him to a personal attack, and was

in reality a renowned *bruiser*, but the parson, nothing loth, fell upon him and gave him the thrashing of his life, and it became necessary to remove him, almost senseless, in a hackney coach.

Bate Dudley was not always *top dog* in his escapades, and he was once put into jail for libelling the Duke of Richmond. It was a very qualified captivity, for imprisonment at that time had its little modifications, at a price. He occupied the two front rooms over the entrance to the New King's Bench Prison; the old prison having been burnt by the mob in the Gordon Riots of 1780. Mrs. Bate also lived in the jail, and the parson gave dinners to his friends, which, says Angelo, they all enjoyed very much.

In 1780, Bate had married a Miss White, the sister of Mrs. Hartley, and she shared his pleasant little term of imprisonment. About the same time he adopted the name of Dudley, in accordance with the will of a friend who had bequeathed him his estates on that condition

In 1781 this surprising man purchased the advowson of the Rectory of Bradwell-juxta-Mare, in Essex, subject to the life of the incumbent. Apparently he had not altogether forgotten his clerical profession.

The baronetcy with which he was presented in 1813 may have been the outcome of his long service as a magistrate, and his zeal for his duties on the Bench, notably during certain riots in the Isle of Ely, when his firm attitude resulted in bringing the leaders to condign punishment.

Our sketch, thus far, makes it very evident that the Rev. Bate Dudley must have been a thorn in the side of the bishops, especially of his own particular bishop. He did fall out with him, and on the death of the incumbent of Bradwell in 1797, Doctor Porteous, Bishop of London, refused to induct Mr. Bate into the living. This was very bad luck from one point of view, for Bate Dudley had already spent £30,000 on restoring the church, rebuilding the free school and the rectory, draining the glebe lands—in a word, converting a desert into a perfect Eden.

Well, he was not going to lie down and let his bishop walk all over him like a door-mat, so he took his case to the Court, and a compromise was effected, by which, in 1805, he was appointed Chancellor of the diocese of Ferns, to which was annexed the lucrative living of Kilcoran.

Looking at the dispute from an outsider's point of view, and from the angle of another century, the controversy is rather amusing. Bate had certainly carried his sporting tendencies to an extreme; on the other hand, his career had not been useless

to the community at large—but there are even now bishops and bishops. Sporting divines did not always meet with wholesale condemnation. There is an instance in the case of the Rev. R. Lowth, son of a later Bishop of London, and author of the Billesdon Coplow poem, who scandalised some of his clerical friends by the announcement that he intended riding in a match at some local race meeting, and such was their revolt that they wrote to the Bishop of his diocese in the hopes of obtaining an episcopal veto to the plan. But the diocesan in question was a *sport*, for, on being informed of Mr. Lowth's intention, he said: "Going to ride a race, is he? Well, then, I will bet half a crown he wins."

Many noble patrons with livings to present would have approved of the large views of this prelate. That Duke of Grafton of the late eighteenth century, who, when out hunting, was thrown into a ditch, and found a young curate leaping over him with the injunction: "Lie still, your Grace," appreciated the love of sport which outran discretion and diplomacy. Such a casual want of feeling, not to say impertinence, might have been seriously resented. Not at all! When he was being helped out by his attendants, the Duke said: "That man shall have the first good living that falls to my disposal; had he stopped to look after me, I never would have given him anything." It was a case of hunting ardour that corresponded to his own, and a spirit that would not stoop to toadyism and flattery.

There have been many sporting parsons and priests—good, bad or indifferent in the tending of their flocks, and an amusing volume could be written of their doings, spiritual and temporal.

If the records of the Hatfield Hunt speak true, perhaps it might be considered that the Rev. Lord Frederick Beauclerk, sometime Rector of Kimpton, carried originality to the bounds of indiscretion.

He was a great cricketer and a beautiful horseman, always riding in regular racing get-up at the Hoo Races. It is also told of him that he frequently smoked a cigar in the vestry before ascending the pulpit.

Another divine, whose sporting proclivities seem to have been extreme, is the subject of a droll incident.

The Hon. and Rev. William Capel, brother of Lord Essex, who was Master of the Old Berkeley Hounds in 1810, after conducting Morning Service, was wont to travel, by a coach which ran through Watford on Sundays; to the further end of his country for the Monday meets. Upon one occasion he was delayed by a long clerical function, and, fearful of missing the coach, he sent his servant to a neighbouring parson to beg for assistance. The man

came back with the reply that his friend was unable to help him as he was *busy clipping a horse!*

I had a friend, now dead, who was antagonistic to parsons as a class; he amused himself by recording any misdeeds of clergy that came under his notice. It was a hobby that was quite useless, and in bad taste. Personally, my appreciation of them from actual experience is a very high one.

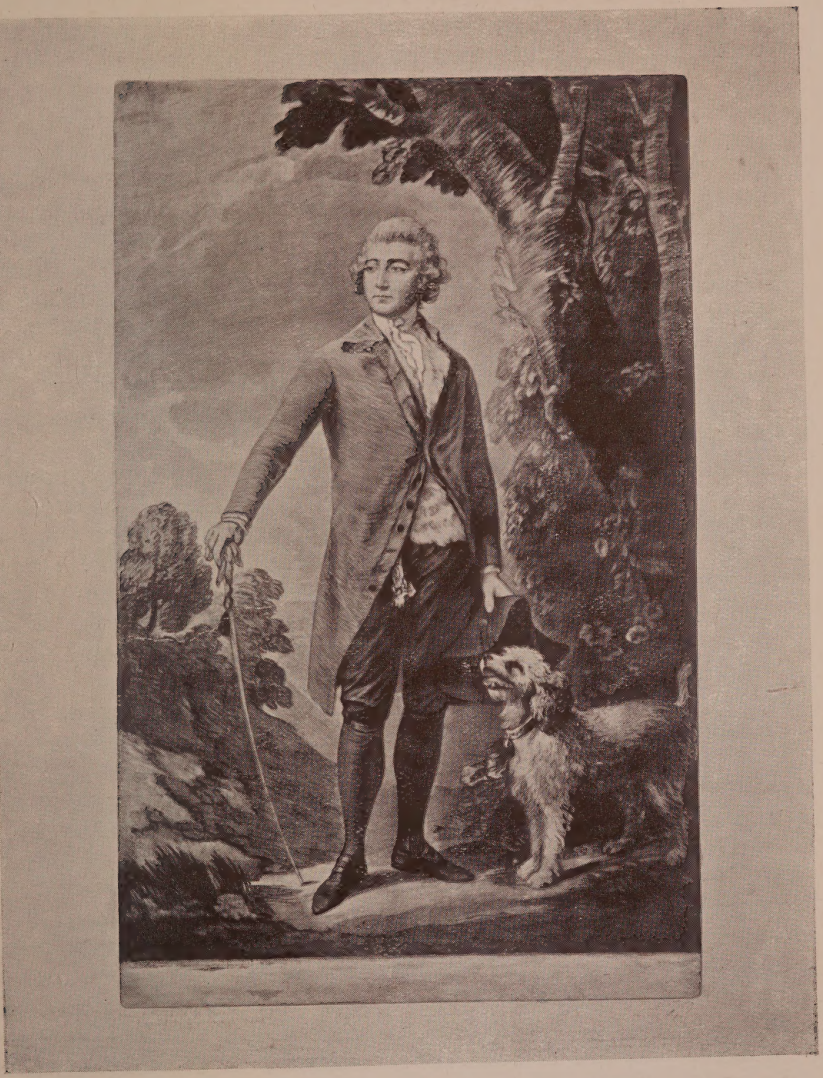
Generations frequently overlap, and I was at one time brought into intimate association with a parson who was indeed a type of the old school in every sense of the word. He was the Rev. George Nottidge, of Boughton Aluph, in Kent, and when I hunted a pack of harriers in his immediate neighbourhood he generously paid more than half the subscription—in fact, I always considered the pack to belong to him rather than to anyone else, and I suppose it was from a certain scruple, and in accord with modern convention, that he preferred the hounds not to appear under his name.

With harriers or foxhounds alike, Mr. Nottidge wore his clerical top hat, black coat, old-fashioned stock and black boots without tops; he dined at six, and of course it was my lot to partake of his hospitality quite frequently, in a pleasant *tête-à-tête* dinner. If my memory serves me correctly, we never had champagne, but sherry, claret and port—lots of port, which, needless to say, was of the choicest vintage, decantered and served to perfection, and, although my old friend would have concealed the fact, his feelings would certainly have been wounded, had one not partaken of all these wines.

Nottidge's usual mode of locomotion was on horseback, but I remember so vividly a five-mile drive with him, top hat and all, in my mother's brougham, under the following circumstances:

A rather cantankerous old gentleman, also long since dead, had indulged in a dispute with another master, and had warned the hounds off his land. Nottidge proposed a joint visit of conciliation, and as the old chap we were to call upon was by way of being a bit of a snob, his reverence privately conveyed to me his opinion that the correct and most plausible manner of approach would be to drive up in a brougham.

Well, whether it was the brougham, or Nottidge's suave diplomatic phraseology, or his hearty appreciation of the old man's cattle, of which the latter was very proud, I know not; but our visit was most successful, and we all parted good friends, with a permission most flattering to myself, that, if I were hunting hounds, I might run over his ground; although he would not allow me to draw for a hare thereon.



THE REV. SIR HENRY BATE DUDLEY.
After Gainsborough.
Engraved by G. Dupont.

p. 306.

The reader will be fully justified in concluding that, if I had been a hound, I should have been a confirmed skirter; so far have I wandered from *Killing a Fox in the Church.* This, as usual, is a most incorrect title for the print, as the fox was killed amidst the ivy on the roof, while the interior of the sacred edifice was in no way disturbed.

Bate Dudley hunted the Dengey Hundred in Essex, and one morning in 1785, when hunting round the remote churchyard of Crickseth, which had become very overgrown with blackthorn bushes, a labouring man called out to the huntsman: "You are too late to find Reynard at home; he crept off when he heard the hounds' challenge about a quarter of an hour ago!"

On this information the huntsman cast for the line of this fox, but, owing to a fall of sleet, was unable to hunt up to him on that day. About a fortnight later, however, he was found in an adjoining copse, and after a very good run of over two hours, hounds hunted up to the churchyard and checked. Then a bitch called Gaylass raised herself against an old buttress of the church and gave tongue; on which the master, expressing confidence in the staunchness of this favourite hound, dismounted, and with another member of the hunt, ascended the broken buttress up to the low roof of the church, which was thickly covered with ivy. They were followed up by three or four couple of hounds who were immediately in full cry, and the sporting old fox was soon forced to surrender his life, without benefit of clergy!

Sir Henry Bate Dudley was also a great coursing man, and who can say? some of those lovely coursing prints of our artists —I have in mind a rare set of proofs before letters, which I have only seen once—may be of his greyhounds?

His great dog was Miller, a deep-chested beast of a fawn colour, who, one day on the Essex Marshes, beat no less than five of the first and best dogs in the field.

Whilst a puppy, Miller was so large and awkward that he was not chosen to be kept, but at a year old he took the fancy of a friend of Bate Dudley's, who borrowed him. He distinguished himself by extraordinary and unexpected brilliancy, and ran himself into fame, so to speak, with the natural consequence that he became a great asset to a master who knew how to appreciate his qualities.

For seven years Miller knew no equal in the seventy-four matches in which he took part, and all his stock proved excellent runners.

Bate Dudley, man of many parts, died at Cheltenham in 1824, and, as he had no issue, the baronetcy became extinct.

A reviewer of a previous book on sporting matters by the writer said that his style was disconnected. He was doubtless quite correct, and the criticism is responsible for a deliberate quick change at this precise point.

We have been dealing with parsons. We will now proceed to parley of partridges, and sustain the disconnected reputation.

The Wolstenholmes give us some very fine prints of this sport.

A votary of partridge shooting to-day may approve the systematic scheme of *driving;* or, on the other hand, he may join the ranks of those who deplore, in the columns of well-considered daily papers, any sort of battue shooting; and for whose benefit the *penny-a-line-first-of-October* article laments in measured prose the disappearance of those good old days when the squire and his friend, accompanied by two nicely-trained spaniels, hunted the tinted undergrowth, "each to find his own *rocketter.*" *

Let me take this opportunity of saying that it is easy to criticise, and easier still to lay down the law on sport of any kind, in theory, and from the writing-table. At the same time, few who have not had the management of the same, can appreciate the endless details to be considered for the perfecting of a modern partridge drive. The study of wind and weather, for example; the habits of the birds, etc.

Both schools, ancient and modern, will agree, however, that whatever the merits of their own procedure, the old day modes are best adapted for the picture, and the artists under review hit it off to a nicety.

Colour, autumnal scenery, pointers and setters; the old muzzle-loader and the picturesque shooting kit of the early nineteenth century—they are all there. A pointer, pointing or quartering his game, is a graceful object.

The original pointer came from Spain, and is seen, in his pristine days in this country, in old shooting pictures, notably in *The Spanish Pointer* by Stubbs, as a rather heavy, jowly animal somewhat devoid of grace; but at the time Wolstenholme, Junior, designed him he had been crossed with the English foxhound, thereby gaining greater elegance of form, and acquiring speed, though possibly detracting thus from his olfactory powers—a matter of no importance in a print!

Everything has become so much more costly nowadays that we are astonished to find that the pointer is an exception to the rule. The price of a good pointer at the period we are endeavour-

* The italics are mine.

ing to illustrate was about £25, and there was a celebrated pointer, we are told, belonging to Colonel Thornton, that fetched nearly £300.

Occasionally there are setters in these pictures, but they are generally to be found in the prints of grouse shooting, which did not tempt the talent of these artists.

There is no doubt that these series of shooting prints were, and are, very popular.

Shooting, apart from its pursuit as a pleasure, is extremely flattering to human vanity as a matter of skill. The power to kill a distant bird stone dead is gratifying and a feat that never palls, although, to be quite precise, most of these long shots, if measured, would prove of very moderate distance, and only appear long to the shooter.

Wolstenholme, Junior, was a great pigeon fancier, and he illustrated his hobby. In the Print Room of the British Museum is a set of fourteen prize birds, coloured by hand, in which he has achieved the grey and green sheen on the neck of the pigeons in all perfection.

He died in 1882, aged eighty-five.

THE WOLSTENHOLMES.

1806.

FOX HUNTING BY WOLSTENHOLME SENIOR—

The Start.
The Find.
The Chase.
The Death.

Four plates. Aquatints by R. G. Reeve, published, Feb. 15. 22 × 20.

SHOOTING, BY WOLSTENHOLME SENIOR—

Plate I.—With artists' names and inscribed "Plate I." London, published, Sept. 15, by R. Reeve, 7, Vere Street. Whatman paper, dated. 24¼ × 20. (21⅜ × 16⅝ subject).

Plate II.—With artists' names and inscribed "Plate II." London, published, Sept. 15, by R. Reeve, 7, Vere Street. Whatman paper, dated. 24¼ × 20. (21⅜ × 16⅝ subject).

Plate III.—With artists' names and inscribed "Plate III." Same publication line. Whatman paper, dated. 24¼ × 20. (21⅜ × 16⅝ subject).

Plate IV.—Same publication line. Reissued, London, published, April, 1814, by Deeley, 95, Berwick St. Paper mark, "S. and O. Wire, 1814." 24¼ × 20 (21⅜ × 16⅝ subject).

Four plates. Aquatints by R. G. Reeve. Original issues value £100.

Mr. John Goldham. Published, Feb. 1, by Messrs. Colnaghi and Co., Cockspur Street, London. 21⅞ × 17.

"This Plate, Mr. John Goldham, Field Adjutant of the London Volunteer Cavalry, Executing the Six divisions (*sic*) of the Austrian broad Sword Exercise at Speed with a Sabre in Each Hand, and with the utmost Effect & Precision, is dedicated to Colonel Anderdon and the other officers and members of the regiment by your most obedient and very humble Servant, D.W."

THE WOLSTENHOLMES.—(*Cont.*)

1807.

Coursing. Four plates. Aquatint by R. Reeve. On Whatman paper. 21½ × 17½.

1808.

Stag Hunting. Four plates. Entitled Plate 1, 2, 3, 4. From the Start of the Hunt to the Death. Aquatint by Reeve. Published, June 1, by Reeve, 7, Vere Street. 15 × 12½.

Fox Hunting. Four plates in aquatint, engraved and published by Reeve

1809.

Coursing. Set of four. Published by Reeve and Jones.

1811.

FOX HUNTING—
Morning.
Noon.
Afternoon.
Night.
Four plates. Aquatints by Jukes and Clarke. Published, Oct. 1, by Reeve, 151, Grafton Street, Fitzroy Square. 15 × 11½.

First of September. Four plates Aquatints by R. G. Reeve. Published, Nov. 9, by Deeley, at 95, Berwick Street. 15 × 11½.

Litter of Hares.
Buck and Doe Hares.
Litter of Foxes.
Dog and Vixen.
Four plates. Published by Reeve, Grafton Street; and W. D. Jones, Cambridge. 23 × 18.

Dog Fox and Terriers. Aquatint by Merke. Published by Fuller. 13½ × 10½.

1812.

Beagles.
Fox Hounds.
Harriers.
Stag Hounds.
Four plates. Aquatinted and published by R. G. Reeve. (Value £100.) 24½ × 19½. Early issues on Whatman paper.

1817.

FOX HUNT, BY WOLSTENHOLME SENIOR—
Going Out.
Full Cry. "Now, my Braw Youths . . ."
The Death. "Disturbed, he flees . . ."
Refreshment. "And if to crown my Joys . . ."
Four plates, with verses. Aquatints by Sutherland. London, published, June 5, by Burkitt and Hudson, 85, Cheapside. Later editions published by Ackermann. 26 × 8.

The Fox Chace. Four plates. Aquatints by R. Reeve. Published, June 4, by Jno. Burgis, 22, Southampton Street. Verses. "A Southerly Wind and a Cloudy Sky . . ." Woolstenholme (*sic*). Early issues on Whatman paper. 20½ × 14.

High Mettled Racer.
Plate I.—12¾ × 8½.
Plate II.—12¾ × 7½.
Plate III.—12½ × 7⅛.
Plate IV.—12¾ × 7½.
Four plates, with verses. London, published, June 4, by D. Wolstenholme, Junior27, Strand.

THE FOX CHASE—
Verse I.—9⅞ × 6 1/16 (subject).
Verse II.—10⅛ × 6¾ (subject).
Verse III.—10⅛ × 6⅞ (subject).
Verse IV.—9⅞ × 6 1/16 (subject).
Set of four, with verses. Aquatints by D. Woolstenholme (*sic*), Junior. Published, June 4, by D. Woolstenholme (*sic*), 279, Strand. (Value £100.)

THE WOLSTENHOLMES.—(*Cont.*)

1819.

Partridge Shooting. Aquatint by D. Wolstenholme, Junior (Halsey Collection.)

SHOOTING SCENES—
Plate I.—9¾ × 6⅝.
Plate II.—9⅞ × 6⅞.
Plate III.—9⅞ × 6¾.
Plate IV.—9⅞ × 6⅞.

Four plates, with verses. Aquatints by Wolstenholme, Junior. Published, Nov. 1, by R. Ackermann, 101, Strand. (Value £100.)

1823.

FOX HUNTING—
Going Out.
Breaking Cover.
Running.
The Death.

Title—*Hunting*—in open letters. Four plates. Aquatints by T. Sutherland. Published, May 1, by Ackermann, 101, Strand. (Value £80.) 12⅛ × 10.

SHOOTING—
Going Out.
Game Found.
Dogs Bringing in the Game, and Reloading.
Refreshing.

Four plates. Aquatints by T. Sutherland. London, published, May 1, at R. Ackermann's, 101, Strand. 15 × 12½ (12⅛ × 9⅛ subject). 1st state. Titles in open letters. 2nd state. Titles in shaded letters. (Value of early issue £150.)

COURSING—
Going Out.
Finding.
The Death, etc.

Title—*Coursing*—in open letters. Four plates. Aquatints by T. Sutherland. Published, May 1, by R. Ackermann, 101, Strand. (Value £90.) 13 × 9⅛.

Lord Glamis and Staghounds. Open letters. Mixed mezzotint by S. W. Reynolds. Etched by H. Bromley. Published, April 11, by Thos. Clay, Ludgate Hill. Coat of Arms—*In Te, Domine, speravi.* D. Wolstenholme, 22, Chads Row. Also published, open letter, Nov. 1, 1823, by Thomas Clay, Ludgate Hill, and Dean Wolstenholme, 22, Chads Row, Gray's Inn Lane Road. Engraved by J. Bromley. Reissued, 1829, without the name of S. W. Reynolds. 31¼ × 24½.

Burial of Tom Moody. Aquatint by D. Wolstenholme, Junior, after D. Wolstenholme, Senior. Published, July 1, by D. Wolstenholme, 22, Chads Row, Gray's Inn Road. With four verses but no music. No vignette. The Church has a spire and is quite different to the 1832 picture. Mr. Dean Wolstenholme's impression from which the above has been noted is marked "*proof.*" 19⅛ × 14½.

1824.

COLONEL JOLLIFFE'S HOUNDS—
Colonel Jolliffe's Hounds Meeting at Chipstead Church.
Fox Breaking Cover at Upper Gatton, seat of the Duke of St. Albans.
Hounds Crossing the Brighton Road at Merstham.
Run to Earth at Pope's Pit, near Walton Heath.

I.—Four large plates. About 25 × 18. Aquatints by D. Wolstenholme, Junior. Published by Messrs. Ackermann, who still retain the plate. There are modern reprints by Messrs. Fores, but these do not compare favourably with the old prints.

II.—Same set, same titles, but slightly different grouping and landscape. Small plates, 13 × 9¼. Aquatints by D. Wolstenholme, Junior. London, published, May 1, by J. Brooker, 5, Southampton Row. Messrs. Ackermann still retain the plates. Reprints rough and not to be taken for the originals. (Original issues value £150.)

THE WOLSTENHOLMES.—(*Cont.*)

1831.

THE ESSEX HUNT—
The Meet at Matching Green.
Drawing the Covert of Man Wood.
Fox Crossing from Leading Roothing.
The Death.

Set of four. Published, May 1, by D. Wolstenholme, at 22, Chads Row. Aquatints by Wolstenholme, Junior. There are reprints of these by Messrs. Ackermann, but they are rough and could not be mistaken for the originals. A smaller set also exists. (Original issues value £150.) 26 × 19.

1832.

Death of Tom Moody.
Shade of Tom Moody.

With verses and vignette. Aquatints by Wolstenholme, Junior. London, published, Feb. 1, by D. Wolstenholme, 22, Chads Row. 11 × 8½.

1834.

Reynard Seeking Refuge in the Church. Aquatint by D. Wolstenholme, Junior, with view of church (etched). Inset of a fox with words and bars of music. London, published, Feb. 1, by D. Wolstenholme, 22 Chads Row. 16⅛ × 13¾.

Dogs. Aquatint by William Bromley. Published Aug. 6. 16⅛ × 13.

Fox Hunting. Engraved by R. G. Reeve. Four plates. London, published by Deeley, No. 95, Berwick Street. 21¾ × 16⅝ (17½ × 11¼ subject).

Shooting. A set of four illustrations to a song. (Companion set to *Fox Hunting.*)

Woodcock and Grouse Shooting. Aquatint by R. G. Reeve. (Halsey Collection.)

RACING—
Preparing to Start.
The Start.
Running at Full Speed.
Rubbing Down.

Four plates. Aquatints by Wolstenholme, Junior.

Driver. The Duke of Gordon's trotting Galloway (under fourteen hands). Aquatint by R. G. Reeve.

Pigeons. Coloured aquatints. Published Oct. 1. Reissue published, Dec. 8, 1852, by John Eaton, 7, Islington Green. 13¼ × 10.

Undated.

Burial of Tom Moody. Church with spire. (This is the plate mentioned by Gilbey, but there is no *Shade of Tom Moody.*) Engraved by D. Wolstenholme, Junior. 17 × 13.

Coursing. Four plates. Aquatints by D. Wolstenholme, Junior. 9½ × 6½ (subject).

Fox Hunting. Four plates. Published by T. Truman.

SURREY VIEWS—
Drawing Cover. (*View of Gatton Park.*)
The Chase. (*Crossing old Brighton Road at Merstham.*)
Full Cry. (*View of Box Hill.*)
The Death. (*In a Wheelwright's Yard at Merstham.*)

Set of four aquatints. Published by McCormick, 90, Strand. (Value £100.) 18 × 12¾.

THE WOLSTENHOLMES.—(*Cont.*)

HERTFORDSHIRE HUNT.—

Hounds Meeting. (*Whitewell, near Welwyn.*
Hounds Going to Cover. (*View near Offley*).
Full Cry. (*View leading to Paul's Walden Park.*)
The Death. (*View near St. Albans.*)

Village Scenery. Set of four. Aquatints by D. Wolstenholme, Junior. Published by Ackermann, Strand. (Value £100.) $14\frac{1}{16} \times 9\frac{1}{8}$.

John Shaw. Coloured portrait of John Shaw, who rode 174 miles in 10½ hours.—the match against Time from Barton Weir to Bishopsgate Street. Anonymous mezzotint. $11\frac{1}{2} \times 16\frac{3}{8}$.

Earth Stopper. Aquatint by Wolstenholme, Junior. "From an original painting by Dean Wolstenholme in the possession of John Thompson, Esq., by whose permission it is engraved by Dean Wolstenholme, Junior." $14\frac{1}{4} \times 11\frac{1}{2}$.

Ferreting Rabbits. Aquatint by and after Wolstenholme, Junior (Portrait of terriers belonging to C. Smith, Esq.) 14 × 12.

Ferreting Rats.
Ferreting Rabbits.

A pair. Aquatints by Wolstenholme, Junior. $8\frac{1}{2} \times 6\frac{1}{4}$.

Epping Forest Stag Hunt. Aquatint by Reeve after D. Wolstenholme, Senior. 28 × 20.

Death of Tom Moody. The church has a pointed spire. This very moderate plate is a forgery of the time. $18\frac{1}{2} \times 13\frac{3}{8}$.

Cover Shooting. Two plates. Aquatint by T. Reeve after Wolstenholme, Senior.

Fox Chase. Aquatint by T. Reeve after Wolstenholme, Senior. 20 × 14.

HUNTING—

Going Out.
Drawing Cover.
Full Cry.
Returning (by Moonlight).

Set of four—No. 1 showing an inn with sign-board, and a Meet. Aquatints by Wolstenholme, Junior. $16\frac{1}{4} \times 14\frac{1}{16}$.

Pack o' Trumps. A famous trotter belonging to Sir Thomas Wyatt. Aquatint. (Mr. H. R. Taylor's Collection.) $17\frac{1}{4} \times 14$.

Coursing. Four plates. These four are probably designed and engraved by Wolstenholme, Junior, but have only been seen before all letters. (Mr. Dean Wolstenholme's Collection.) $14\frac{1}{4} \times 10$ (subject). $15\frac{3}{4} \times 11$ (plate).

Foxhunting (Woodland Scenery). Set of four. $11\frac{7}{8} \times 8\frac{1}{2}$.

STAG HUNTING—

Running. Aquatint by Himely—without date or publication line—makes up a set of four; the others, two after R. B. Davis and one after W. P. Hodges. All aquatinted by Himely.

THOMAS WOODWARD

(1801-1852)

THERE would be little to interest us about Thomas Woodward were it not for one print which is much sought after by collectors of racing subjects. This is of *Isaac*, by Figaro, and it includes portraits of two members of the Darling family. This esteemed family of jockeys and trainers has ever been intimately identified with Beckhampton.

The print is an important coloured aquatint of this good-looking grey horse, and it may certainly be termed rare, as it is seldom met with and commands a high price.

This grey colt by Figaro out of Jack Spigot's dam made his *début* at York in August, 1833, but failed to catch the judge's eye, and in 1835 he was still a maiden, and was put up to auction at Doncaster. In the following description of the sale, and the happenings in connection with it, I shall borrow some of "The Druid's" graphic touches.

"He was sent by Mr. Ord Powlet in the autumn to lead gallops for the Potentate, at Doncaster, and bolted near the Neatherd's House, and took a little of 'the bark off his leg.'"

The horse was put up on the Thursday, and Mr. Sharpe began to bid for him; but stopped, under the idea that he had been fired; and when Mat Milton took a turn, Sam got close to him, and put it to him confidentially, whether "those great flat feet will ever suit the London stones." Hence "qr.g. by Figaro, 46 guineas, Mr. S. Darling, was the sale entry."

And, avoiding any more details, from this date he won for Sam Darling forty-six races on the flat, and a few over hurdles; and in the season of 1839 won eighteen out of twenty-three races in which he started.

Sir Edwin Landseer was a great admirer of Woodward's work. He once told Mr. Burgess, an artist friend, that he "wished he could paint a horse like Woodward."

T. WOODWARD.

Engraved Works.

WORCESTERSHIRE—

Breaking Cover.
Full Cry.
Check.
Death.

Four plates. Aquatints by T. Fielding. Published by Brooker. 21⅜ × 13¾.

RACE HORSE—

"*Isaac,*" with portrait of Sam Darling, mounted, and his two sons on foot. Landscape in background. Aquatint by J. Harris. (Value £70.) 27⅛ × 23.

The Tempting Present. By W. R. Smith and J. H. Robinson. Engraved in two sizes. 13 × 12.

Quiet Enjoyment. Etching and aquatint by C. Turner. Published by R. Ackermann, 101, Regent Street. 15⅛ × 17¾.

JOHN WOOTTON

Authorities agree to differ about the date of Wootton's birth, but they all adhere to the year 1765 as that of his death, and they are unanimous as to the fact that he amassed wealth by painting, and died in the fine house which he had built for himself in Cavendish Square.

Two mezzotints after Wootton deserve mention by reason of the personage whom they depict.

J. Faber, Junior, and J. Jones both scraped plates of William Tregonwell Frampton, fifth son of Mr. William Frampton, of Moreton, in Dorset. William Tregonwell entered this world, that held much in store for him of weal and woe, in 1641. Records of his early life are not forthcoming, but he turns up at Newmarket at the age of thirty-four, and from that time onwards is regarded as a potentate in all matters pertaining to the Turf and to cock-fighting. He was Keeper of the Running Horses to William III., Queen Anne, George I. and George II., living at Newmarket for half a century, and dying there in 1728, being buried at All Saints' Church.

John Wootton, the artist, appears in Matthew Pilkington's "Dictionary of Painters" (first published in 1770) with the notice that he "was first distinguished by frequenting Newmarket and drawing race-horses." A great deal more could be added. We could say that he was a fine landscape painter, and that some of his sporting scenes show real merit. His work is specially to be recommended in those cases in which the pictures have been well preserved, and retain the original colouring.

In large country-houses, where collections have not been sacrificed to taxation and other calls, and where the ravages of time have not been perceptible, there may still be seen some fine Woottons—at Badminton, Welbeck, Althorp and Houghton, for example; but engravings after this artist are so few, and of such secondary importance, that Wootton hardly enters within the scope of this volume

John WOOTTON.

Engraved Works.

Match Between the Duke of Bolton's Looby and Thomas Panton's Conqueror, c. 1735. Line by T. Sympson. Published by Sympson.

Hunting Piece, with Sir Robert Walpole, Colonel Charles Churchill and Mr. Turner with the Hounds. Line by Lerpiniere. Published, 1778, by John Boydell. 24 × 19.

Portrait of Tregonwell Frampton, Keeper of the Running Horses at Newmarket in the reigns of King William III., Queen Anne, King George I., and King George II. Mezzotint by J. Jones. Published, 1791, by J. Bodger, Land Surveyor, Stilton, Hunts, and 53, High Holborn. 14 × 21. Another mezzotint by J. Faber, Junior, published *c.* 1740. 10 × 15.

View of a Horse Match at Newmarket between Grey Windham and Bay Bolton. By Sympson, Junior. Printed for John Ryall at Hogarth Head. 16¾ × 10¼.

Stag Taking Soil. A line engraving.

Fox Hunting. A set of seven. Engraved by P. C. Canot. Published by John Boydell in Cheapside.

Huntsmen and Hounds. Engraved, 1827, by P. Roberts.

Hounds. Mezzotint by Richard Earlom. 10 × 6¼.

PRIZE-FIGHTERS AND PRIZE-FIGHTS

SOME introduction is certainly required to the lists of these pugilists and their encounters.

The Georgian era of the prize ring, the period of a pastime so obviously open to criticism, had its good influence and direct effects, as well as its hurtful history. The glamour, if we may use the word in this connection, which hung around the noble art of self-defence, inspired a dogged, though perhaps brutal, courage that came to the aid of the British soldiery in the Peninsula and at Waterloo. Those qualities of daring gallantry and defiance of danger, that recklessness that distinguished them over and over again in situations of desperate peril, they were perhaps the inheritance bequeathed to them by these fighters of the ring. The bulldog tenacity so inherent in the race was fed and fostered by the ardour of this particular sport—game—custom—call it as you will.

Bulldog! Did he know us better than we knew ourselves, that deep thinker and mighty leader, Napoleon, greatest of generals, and French Emperor, when he summed up his realisation of our national trait, and his appreciation of our character, either as friend or foe, in this word?

Napoleon had the vanity of commemorating every event by striking a medal, and the writer has seen a very complete collection of these. A rare specimen was an anticipatory medal, one of great hope and confidence—rather *too previous*, one might think; it had been struck to immortalise the victory of France over England! And follow the trend of thought of the Napoleon. The decoration of one side was his own effigy, the all-conquering, suitably adorned with laurel wreaths and an inscription. On the reverse was a single figure—a bulldog.

Physical good, moral evil. Shall we leave it at that? Good, in the general effect on the national well-being, in that it strengthens the frame, teaches endurance; evil, in that it brutalises and tends to harden. At the period of the prints under review, it gave courage and virility to the man whose pastime

or calling it was; he could face the terrors of the battlefield with equanimity, and he fought with a guarded science and regard for rule. If the public conscience, so inconsistent at times, so non-fastidious in that era of the Georgians, were shocked; if the moral sense of the community were outraged, what of it? In every effort, in each achievement, some clinging shackles of sentiment become loosened, some scruple falls to the ground.

The great boxers, those of the race of Mendoza, Broughton, Jackson and Belcher, with their like, raised the Ring to a high pitch of excellence; and when the law, though leniently applied, together with the effect of time, which modifies all human institutions, killed prize-fighting, it was found that men, baulked of this legitimate outlet for physical vigour, took to the knife, and convictions for manslaughter increased.

One of the earliest leaders of the Ring at the period under discussion was John Broughton, 1705 to 1789.

Broughton's amphitheatre in Oxford Road was formally opened in 1743, when a regular code of rules was drawn up, which, I believe, formed the basis of subsequent regulations of the Ring. This fighter was a thinking man, and was probably the first to weigh seriously the theory and science of the game played by calculated power as a helpful complement to indomitable courage.

Towards 1820 the Castle Tavern, Holborn, kept by Tom Belcher and Tom Spring, became the headquarters of the prize-fighters and their *entourage*, which about that time consisted of many distinguished people. It was here that the Daffy Club was started, an institution whose meetings were held in a fine long room adorned with prints and portraits of pugilistic heroes. I believe that this room was the scene so admirably staged in that fine English drama by Sir Conan Doyle, "The House of Temperley."

The Prince Regent, afterwards George IV., had received a certain amount of training with the gloves and was a patron of the Prize Ring, and although he was not likely to find it necessary to put the noble science into practice, the influence from high places lent considerable *prestige* to the game.

The Fives Court, to be referred to later, was a regular London institution much frequented by amateurs of good social standing; it was, in fact, quite a common sight to see the Marquis of Worcester strolling arm in arm with Tom Cribb, or to perceive some other scions of the nobility mingling, *hey fellow well met*, with a Bohemian and heterogeneous crowd.

Three notable stars of the Ring—and of all three there are sporting portraits—attended the Coronation of George IV., and,

we hope, encouraged official confidence in case of disturbance. These were Cribb, Richmond and Randall.

The interest of all classes in this pastime was intense, and it was no unusual thing for rivals to decide by trial in battle who should lead some girl to the altar.

A contest of this type was recorded in 1803 near Billingborough, in Lincolnshire, between a shepherd of that village and a tailor named Horbling. Crowds from all the adjoining villages flocked to the scene of the fight, which was for a guinea and a girl. After many severe rounds the shepherd proved victorious and carried off the lady.

Nor were these encounters always for the prodigious stakes which were even then heard of, and which are now the rule. A good instance of this was a very well-known fight in 1817 between Ned Painter and the black, Sutton, where the stake fought for was £80 for the winner and £20 for the loser. This contest took place on the Common at Bungay, not far from Norwich, where the arrangements were very well carried out, an elevated stage being erected, so that all the huge crowd which was expected, and came, might have a good view of the fight. The outer ring, about eighty yards in diameter, was formed by a circle of forty waggons chained together. This battle lasted for one hour and forty-two minutes; the white man eventually defeating the black.

The most interesting of prize-fighting prints is probably that one by Blake of the *View of the Fives Court*, with Randall and Turner sparring.

The Fives Court was in James Street, Haymarket, and was the great rendezvous of all the élite and the *Fancy*. The main idea of the picture is to group all these worthies, regardless as to whether they were alive or dead, and to show us their portraits. This would have been somewhat embarrassing, since all these people by rights should be viewing the prize-fight, so the painter and his engraver, Charles Turner, have dropped all subterfuge and have shown all these *gents*, including even Lennox, the Master of the Ceremonies, "looking at the camera," to use a modern expression, and this *mise en scène* endows the picture with a kind of vacuity.

But allow me to repeat that it does not do to be too critical of what one meets in sporting prints; the proper attitude to adopt is to look for the excellence of the composition and to overlook the faults.

The *juxta position* of the two combatants is good—Randall bending slightly over his right hip; Turner with the left foot thrown out and making play; Randall on the defensive.

James Belcher is shown minus an eye, which is correct, although the likeness otherwise is said to be very bad. This is not surprising, for Jem Belcher was anywhere but in the Court at that time, and never saw Randall and Turner spar, for he was dead!

It is, however, quite permissible to criticise a pictorial licence that allows the presentment of two street urchins having a set-to in the Fives Court. Not only would this never be tolerated during a fight, but they would not be admitted on any occasion, for the company, within its own limits, was very select.

There are several prints of the Fives Court, and the Lifeguardsman Larkin is a conspicuous figure in them all. Larkin actually asked to be allowed to leave the Guards in order that he might become a regular professional, his wish being to compete with Spring; but his officers persuaded him not to do this. Blake shows him in full dress, high boots, helmet and plume and all, which, of course, is absurd.

Cruikshank, in his etching of the Court, drawn for the "Annals of Sporting," 1822, is nearer the mark whenhe represents him in undress uniform. The other soldier in the Blake print, although the key leaves him anonymous, is probably meant to be Shaw, another Lifeguardsman. Here again we must make allowance for pictorial inaccuracy, for the latter fell in one of the brilliant charges of his regiment at Waterloo.

Jemmy Shaw, whose name appears in the list of prints, came from Nottinghamshire and joined the Guards when he was quite young. He was over six feet in height, and stripped for fighting at about fifteen stone. As brave as a lion, he fought with the best, several times having a set-to with Molineux in the Fives Court.

Shaw's great fight was when he beat Ned Painter on Twickenham Common and knocked him out in three-quarters of an hour. This contest took place just before he left for the war, and he was improving so fast in his boxing that it was said that, had he not fallen at Waterloo, he would certainly have become champion of England.

Following the scheme of the Blake print, John Jackson stands out prominently. He was born in 1769, and of mature age at the time of the print. Of him, by the way, there is a fine mezzotint portrait, full length, after Ben Marshall, and engraved by Charles Turner. But it is the story of John Gully that makes most appeal to the imagination amongst the records of pugilists, and he and Jackson have two points of resemblance. Both of them were champions of England; both of them fought but three great fights.

Gentleman Jackson, as he was called, beat the gallant Jew Mendoza at Hornchurch in Essex in 1795, and beat him, moreover, in two minutes. Contrary to the general rule of that day, when contests lasted a considerable time, and many rounds were fought, this event was swift and decisive. The fight was for two hundred guineas a side, and the record which is left of it tells of a number of spectators of the same race as the beaten hero, whose feelings were outraged when Jackson seized with his right hand the long black hair of the Hebrew Champion and pummelled him severely with his left. A "foul" was claimed; but the referee decided that there had been no violation of the written code of the Ring.

This was Jackson's greatest battle.

When he left the Ring he set up a boxing establishment at 13, Bond Street, and amongst his patrons here was Lord Byron, who mentions this hero of three fights in "Don Juan."

He lived to be seventy-seven, and has a fine monument in Brompton Cemetery, where a lion guards his remains.

The Jews were famous in the art of pugilism round about the period of these prints. Mendoza, the gentleman with the perilous long hair, was the best known of these. Like his opponent Jackson, he proved an exception to that rule which cuts off these fighting men in their prime, for he was seventy-four when he died.

Another famous Jew was Dutch Sam, who figures in the prints of our catalogue; he beat Tom Belcher three times, and one of his well-known victories was his triumph over Caleb Baldwin.

Rowlandson depicted a fight between Tom Cribb and Molineux (The Black). Tom Cribb is too familiar to all enthusiasts of the *Fancy* to need much mention here. Molineux, a Virginian black, and a man of gigantic proportions, came to England in 1809. With his perfect anatomical symmetry he was an exceptional model for the sculptor, but allied to this admirable physical frame were an assurance and a self-confidence which led him to despise regular training, so that his somewhat inexpert fighting never reached the grade of first-rate. His trial battle with Cribb took place in December, 1810, on Copthall Common, near East Grinstead, Sussex, and was for two hundred guineas and a subscription purse of one hundred guineas.

The details of these encounters are somewhat tedious; suffice it to say that Cribb was the victor in a fight of forty-four rounds, lasting fifty-five minutes, and that the string of vehicles driving up with interested spectators reached for six miles.

Molineux had a second fight with Cribb in 1811, at Thistleton, near Wymondham, Leicester, and again the latter was victorious.

Gully, one of Cribb's seconds, was so elated at this result that he is stated to have danced a reel for sheer joy.

Yarning about these brave fellows in the prints would go on indefinitely, but it is not my purpose to write a history of pugilism, be it ever so short, or confined to the Georgian period. I merely wish to emphasize the point that these many pictures tell many stories of interest.

Reference has been made to John Gully. Here, indeed, is a romantic career of various "breezes" and colours.

The son of an innkeeper, later on a butcher of Bristol, in 1805 he found himself an inmate of the Fleet Prison for debt. Here he was visited by William Pierce, the "Game Chicken," champion of England. A bout with the gloves was a means of passing the time, and Pierce at once became aware of the proficiency shown in the noble art by his friend.

Why not have recourse to the Prize Ring as a step towards liberating Gully from debt and prison?

So a patron was induced to put up 600 guineas on behalf of Pierce, and Colonel Mellish, ever ready for sport and the sporting chance, said he would back Gully for 400.

In this way the conditions were satisfied, and Gully left his incarceration and went into serious fighting training at Virginia Water.

This, his first big fight, took place at Hailsham, in Sussex, in the presence of a large and fashionable assembly which included the Duke of Clarence, afterwards William IV.

The technical details of this battle will, for reasons already given, be left severely alone, and we will merely say that, contrary to all expectation, Gully fought the champion for an hour and seventeen minutes, and then, though still game, he was so knocked about that Colonel Mellish withdrew his man.

When, in course of time, Pierce relinquished the championship, Gully accepted the position. For two years no one appeared anxious to meet him. Then came a champion from the North of England, one Gregson, and in 1807 a fight was arranged at Six-Mile-Bottom, near Newmarket. The men were very evenly matched, and it was not until the thirty-sixth round that Gully knocked Gregson out, and so retained the championship.

And another fight was arranged between these two, for the very next year. This time they fought at Beechwood, in Hertfordshire, and Gully won with some ease. It was his last appearance, for after this victory he resigned the joys and pains of prize-fighting.

Life still holds other prizes in store for him, and we find him

now in the *rôle* of proprietor of the Royal Inn in Carey Street, Lincoln's Inn Fields, now as a bookmaker of renown; here as commission agent, there as owner of racehorses. In partnership with Mr. Ridsdale, he won the Derby of 1832 with St. Giles, and again the Derby of 1854 with his own horse Andover, to say nothing of other classic races. What phenomenal success for the son of a small butcher.

In 1832, Gully is returned unopposed as Member for Pontefract, and his increasing fortune is largely supplemented by a fortunate colliery speculation. He eventually passed away at the age of eighty, leaving behind him a tribute of universal respect.

The glorious days of prize-fighting began to wane towards the year 1825. The *clientèle* was less aristocratic and less sporting, and the original, more respectable patrons were replaced by public-house keepers, legs and rascals of many types, but one in villainy. Occasionally there were flickers of a return of the former radiance, when some really big event took place, such as the fight in 1860 between Tom Sayers, the unbeaten champion of England, and the American Heenan (known as the "Benicia Boy").

Sayers fought with Herculean energy and courage and went through several rounds with a broken arm, prior to the result being declared a draw.

For many years now prize-fighting had been contrary to the law, but the enforcement of penalties was somewhat lukewarm and hardly prohibitive, and fights continued while pugilism languished.

And as the glory departed from this once national sport, so the excellence vanished from the prints. A marked drop in the quality is to be observed on comparison of Grozer's fine stipple of 1788, depicting the fight between Humphreys and Mendoza, or the mezzotint after Hoppner, of Humphreys fighting, also published that same year, with the heavy and flat lithograph of Sayers and Heenan.

PRIZE-FIGHT PRINTS.

Fight between J. Broughton and G. Stevenson, 1742 Mezzotint by J. Young after Mortimer.

Fight between Humphreys and D. Mendoza, Jan., 1788, *at Oldham.* Stipple by J. Grozer after Einsle. Published by Grozer. Also set of three published by Fores. Also one after T. Rowlandson, published, 1788, by S. W. Fores. 19¾ × 16¾.

Prize Fight between John Jackson and Thomas Futrell, June 9, 1788. Etching.

Fight between Mendoza and Richard Humphreys. Stipple by Grozer after C. R. Ryley. Published, 1790, by Grozer. 12½ × 9⅛

Prize Fight between B. Brian and T Johnson, Jan. 17, 1791. Etching.

Fight between Mendoza and Ward, May, 1792.

Box Match between Dutch Sam and Medley, May 31, 1810.

Fight between Randall and Belasco on Sept. 30, 1817.

Fight between Randall and E. Turner. Aquatint by W. Richmond after R. Neale and T. Oliver. Published, 1818, by W. J. P., at S. Knight's, 3, Sweetings Alley, Cornhill. 14½ × 9¾.

Interior of the Fives Court—Boxing Match between J. Randall and E. Turner, Dec. 5, 1818. Aquatint by C. Turner after C. Blake. Inscription in upright open capitals. 1st state.—In fine upright upper and lower lettering, "Painted by T. Blake, Engraved by C. Turner." To right, "Printed by McQueen and Co." 2nd state.—The inscription strengthened. For "Printed by McQueen and Co.," read "Printed by McQueen." Published 1821. 17 × 21.

Prize Fight between Spring and Langan. Aquatint by J. Clements and John Pitman after J. Gleadah. Published, March 22, 1824, by James Clements, 184, Fleet Street. 23⅝ × 13.

Fight between Broome and Hannan, Jan. 26, 1841. Aquatint by C. Hunt after Heath. Published, 1841, by J. Moore, etc., corner of West Street, St. Martin's Lane. 26 × 18.

Fight between Sayers and Heenan, 1860. Lithograph by Woolnoth and Lopez after Jem Ward.

Undated.

Prize Fight between Tom Cribb and Molineux, The Black. After Rowlandson.

Going to the Fight and *The Return.* Two long strips about four feet long by two inches wide, by Cruikshank.

Fight between Randall and Martin.

Grand Fight between Dick Hill, Nottingham Champion, and Jem Mappin, Sheffield.

PRIZE-FIGHTERS.

Baldwin, Caleb

Baldwin, E. Stipple published by Pyall and Hunt.

Belcher, James. (1781-1812.)

Belcher, Thomas. Mezzotint by Charles Turner after G. Sharples. Published, Dec. 24, 1814, by T. Belcher, 25, High Holborn. 8 × 9⅝.

Belcher, Thomas. (1783-1854.) Whole length mezzotint by C. Turner after D. Guest. Published, Nov. 19, 1811, by T. Belcher, 23, Wardour Street, Soho. 1st state.—Title in open letters. 2nd state.—Letters of title filled in. 18 × 21¾.

Bendigo. Aquatint by C. Hunt. Published, 1846, by J. Moore. 14¼ × 17½.

Bitton, Isaac. Stipple by P. Roberts after Cruikshank. Published, 1822, by Hodgson and Son, Newgate Street. 8⅞ × 12 (pl.).

Brettle, Bob. Drawn by W. Robinson. Stipple.

Broome, Harry.

Broughton, John. (1705-1789.) Half-length mezzotint by an anonymous engraver. Published, 1787, by Richardson, No. 174, Strand. Also whole-length lithograph by F. Ross after Hogarth. 8 × 10½.

Bruce, Ben. 11¼ × 16½.

Burke, Deaf. Coloured aquatint by C. Hunt after H. Meyer. Published, 1839, by J. Moore. 12 × 15½.

Burn, Ben. Stipple by Roberts after Cruikshank.
Cannon.
Caunt, Ben. Published, 1843, by J. Moore.
Cooper, George. (1792-1834.) Vignette published, 1821, by Sherwood, Neely and Jones. Stipple by P. Roberts after Sharples.
Cribb, Tom. (1781-1848.) Line by Warren after S. de Wilde. Published 1812. Stipple by P. Roberts after J. Sharples. Published 1824. Also one by G. Hunt. Published, 1842, by J. Moore.
Curtis, Richard. (1802-1843.) 1. Stipple by Roberts after Cruikshank 2. Stipple by Cooper after Sharples. Published by G. Virtue.
Donnelly, Dan. (1788-1820.) Engraved in line by P. Roberts after Sharples. Published, 1821, by Sherwood, Neely and Jones.
Figg, James, (d. 1734.) Mezzotint by Faber after Ellys. 9⅜ × 11⅝.
Fuller, William. Mezzotint after Sharples. Published, 1814, by D. Lea, 2, Russell Court. 9⅞ × 12½.
Futrell, T. Etching after Kingsbury. Published by S. W. Fores. 12 × 16⅜.
Garrell.
Gregson.
Gully, John. (1783–1863.) 1. Whole-length mezzotint by and after anonymous artists (n.d.). 2. Whole-length lithograph by E. Pugh, engraved by Lopez. Published by Lopez (n.d.). 18 × 22⅞.
Hannan.
Harmer, Harry. (1784-1834.) Three-quarter mezzotint by C. Turner after Sharples. Published, March 28, 1817, by H. Harmer, at Mr. T. Belcher's, Holborn. 7⅞ × 9½.
Hickman, Thomas. (1785-1822.) Stipple by Roberts after Sharples.
Hudson, Joshua. (1797-1835.) Half-length stipple by Cooper after Sharples.
Humphreys, Richard. (*fl.* 1788.) Whole-length mezzotint by Young after Hoppner. 1st state published, Jan. 3, 1788, by Mr. Hoppner, Charles Street, St. James's Square; and by J. Young, No. 28, Newman Street, London. 2nd state published, June 1, 1788, by H. W. Billington. 17 × 21¾.
Jackson, John. (1769-1845.) 1. Whole-length mezzotint by C. Turner after Marshall. First state.—Inscription with thin letters. Second state.—Lettering strengthened. Published, May 17, 1810, by C. Turner, No. 50, Warren Street, Fitzroy Square. 17¼ × 22⅞. 2. Another portrait, three-quarter length by and after C. Turner. Published, April 14, 1821, by C. Turner, No. 50, Warren Street, Fitzroy Square. 7⅜ × 9¼. 3. Another by Charles Turner after Sharples. 6 × 8.
Langan, John. (1798-1846.) Published, June, 1824, by Fores.
Langham, Nat. Mezzotint after A. F. de Prades. Published, 1853, by J. Moore, corner of West Street, St. Martin's Lane. 14¾ × 20¾.
Martin, Reuben. Stipple. Published, May, 1827, by Fores.
Mendoza, Daniel. 1. Whole-length mezzotint by Kingsbury after J. Robineau. Published, 1789, by Fores. 16¾ × 21¾. 2. Another portrait stipple by W. N. Gardiner after Robineau. 3. Another portrait after Gilray F. Lewis, etching and aquatint. 13 × 16⅝.
Molineux. (b. 1784.) Mezzotint by Jno. Young. Published by Molteno and Colnaghi, Cockspur Street (n.d.). 16½ × 21.
Neate, Bill. (1791-1858.) 1. Whole-length stipple by Roberts after Reade. 2. Also engraved in line by F. C. Lewis after Rippingille. 13¾ × 17⅞. 3. Also etching and line by Roberts after Cruikshank. Published, 1822, by Hodgson and Co., 20, Newgate Street. 8⅜ × 11⅝.

Nichols, George. Plate to Egan's Boxiana. Published, 1821, by Sherwood, Neely and Jones. Stipple by P. Roberts after Sharples.

Oliver, Tom.
Paddock, Tom. Stipple by J. B. Hall.

Painter, Ned. (1787-1853.) Mezzotint, anonymous.

Palmer, John (known as "Jack Scroggins"). (1787-1836.) Half-length stipple by Hopwood after Sharples.

Pearce, Henry. Engraved by Woolnoth and Lopez after William Holiday. Published by Lopez.

Perrins, Isaac. (1750-1800.) Whole-length by Grozer after C. M. Metz. Published, 1789, by J. Grozer. 8¼ × 12.

Randall, Jack. (1794-1828). Stipple vignette by Hopwood after Sharples. Published, 1818, by Sherwood, Neely and Jones.

Reed, Alexander. 1. Stipple after Bromley. Published, 1841, by J. Moore. 2. Also by J. H. Banks after T. Smart; same publication. 10½ × 14½.

Richmond, Bill. (1763-1829.) Whole-length etching by Dighton. Published 1810.

Sam, Dutch. 1. Stipple published, 1819, by Fores. 2. Also one published, 1846, by J. Moore.

Sayers, Tom. Lithograph by R. Childs. 13⅝ × 17⅜. Another lithograph by Turner and Ives, 1860.

Scroggins, Jack. (*See* "John Palmer.")

Shaw, Jemmy.
Shelton, Tom. (1787-1830). Stipple by Roberts after Sharples.

Slack.
Smith (*Buckhorse*). Mezzotint by Dodd after his own design.

Stockman, E.

Taylor, George. (d. 1750.) Half-length mezzotint by A. Miller. 9¾ × 12½.

Turner, Edward. Stipple published, 1824, by Hodgson.

Walker, Johnny. Lithograph by G. Hunt after Hening. Published, 1843, by J. Walker and J. Moore. 14½ × 18.

Ward, Jem, (1800-1884.) 1. Stipple by Roberts after Cruikshank. 2. Another portrait mezzotint, as he fought Tom Cannon for 10,000 sovereigns by Woolnoth after Finnge. Published, 1835, by J. Ward. 14½ × 18. 3. Another portrait mezzotint by McInnes after William Daniels.

Winter, Tom (known as "*Tom Spring*"). (1795-1851.) 1. Three-quarter lithograph by J. W. Gear after Ambrose. 2. Another portrait, stipple by Roberts after Cruikshank.

MISCELLANEOUS SPORTING PLATES AFTER VARIOUS ARTISTS.

Mr. Innes, the Golfer. (To the Society of Golfers at Blackheath, 1790.) Whole-length mezzotint by V. Green after **Abbott.** 23¾ × 17.

Henry Callender, Esq., Golfer, 18th Century, whole length, standing in uniform of Blackheath Society of Golfers, resting club on ground. Mezzotint by W. Ward after **Abbott.** 23⅝ × 16⅝.

Mail Coach. Etched by J. A. Atkinson after **J. A. Atkinson.** London, published, Jan. 1, 1807, by Wm. Mills, No. 49, Albemarle Street; and by James Walker, 3, Conway Street, Fitzroy Square. 13½ × 9.

The Norfolk Fox Hounds, with portraits of John Chepstow and Henry Taylor. Lithograph on stone by T. Fairland. Open letters after **W. Carmichael Baker.** 23½ × 15.

Water Spaniel. Mezzotint by J. Watson after **Barrett.**

Maidstone Grand Steeple Chase, March 15, 1839. Lithograph by J. Benstead after **J. Benstead.** Published, 1839, by Benstead. 14 × 12.

J. Raines, Esq., with celebrated Greyhounds—Rattler, Rainbow, Lady Cowden, and Atlas. Entitled *Going Out.* Engraved in mezzotint by T. Dick after **T. Black.** Published, 1839, by J. Walker, carver and gilder, 31, George Street, Edinburgh, and dedicated to the Winchbury and Dirleton Coursing Clubs. 24 × 16¼.

Poacher's Progress. Eight plates. Engraved by C. Turner after **C. Blake.** (*fl.* 1825.) Published, 1826, by C. Turner. (*Vide* Whitman, 672.) 18 × 13¼.

1. *Setting the Snare.*
2. *Taking the Struggling Hare from the Noose.*
3. *Stalking for Partridges.*
4. *Snaring Pheasants.* Engraved by R. Havell, Junior.
5. *Meeting the Keeper.*
6. *Scuffling with the Constables.* Published Feb.
7. *Before the Magistrates.* Published Sept. 1.
8. *In Prison.*

Aquatints, published in volume in colours, Value £132.

Horses taking their Exercise on Warren Hill, Newmarket, with portraits of the Prince of Wales, Duke of York, and others. In colours. Published, June 4, 1791. After **J. Bodger.** 25⅞ × 15⅝.

Sold by the proprietor, J. Bodger, land surveyor, Stilton, Hunts and at 53, High Holborn; by Mr. Weatherby, Racing Calendar Office, No. 7, Oxenden Street; Messrs. Molteno and Co., Pall Mall; and at Messrs. Tattersall's, London; and at the Coffee Room, Newmarket. (*See* "The Racing Calendar," Book 3, last pages, for companion prints, *viz. Carriage Match—Twenty-four Courses—Whittlesea Mere—Father of the Turf—Sweepstakes—Coming In and the Fox Hounds Match over the Beacon Course—Map of Cambridgeshire with the town of Newmarket—Exercise Grounds and the 5, 6, 7 and 8 mile Courses.*)

Gohanna, with portrait of Mr. Thomas Bird, with view of Gohanna Farm and Lodge. Aquatint by Jukes and Sargent, 1808, after **J. Boultbe.** (1747-1812.)

Old Billy, with portrait of Mr. Harry Harrison, of Manchester, who personally knew Billy for fifty-nine years. Aquatint by Sutherland after **W. Bradley** (of Manchester).

View of the Grand Western Entrance into London at Hyde Park Corner. Aquatint by H. Pyall after **Henry Brookes.** Published, June 25, 1831, by T. McLean, 26, Haymarket Early issues on Whatman paper, 1830. 32⅛ × 22⅝.

The Wynnstay Hunt Meeting. Mixed method by W. F. Davey after **H. Calvert.** Published, 1855, by T. Agnew and Sons, Manchester.

The Vine Hunt Meeting. Mixed method by W. H. Simmons after **H. Calvert.** Published, 1844, by H. Graves and Co., London.

Chantilly Races, 1841. After **G. B. Campion** and **J. F. Herring.** (*See* "J. F. Herring.")

Doncaster Races, 1812. With twenty-one names of horses and jockeys' colours. Aquatints by Clark and Dubourg after **Clark** and **Dubourg.** 26⅝ × 16¼.

Driving Tandem. Engraved by H. R. Cooke, Aug. 1815, after **R. Clark.**

The Jovial Fox Hunters. Mezzotint by Lupton after **Luke Clennel** (ex.1810-1818). Published, 1841, by T. Gosden, 18, Bedford Street, Covent Garden. Reissued 1843. 8 × 6¾.

Shot, Portrait of a Celebrated Pointer. Mezzotint by C. Turner after **J. S. Cooper.** Published, May 20, 1818, by C. Turner. Reissue published, Mar. 1, 1831, by R. Ackermann, Junior. 24¼ × 19½.

Archery. Meeting of the Royal Bowmen at Eaton Hall, Oct. 18, 1832. Lithograph after **Crane.** Published at Chester. 20½ × 16.

Going to a Fight. Forty-two parts, eight strips, each strip 19¾ × 2½. Illustrating the sporting world in all its variety of style and costume along the road from Hyde Park Corner to Moulsey Hurst. London, published, Sept. 1, 1819, by Sherwood, Neely and Jones. **I. R. Cruikshank,** *invent. et fecit.*

Going to the Derby. Similar to *Going to a Fight.* After **I. R. Cruikshank.**

Berkeley Hunt. 1. Going Out. 2. Fox Hunters. Aquatints by I. R. Cruikshank after **I. R. Cruikshank.**

Sportsman's Departure. Sportsman Resting. Pair of aquatints after **I. R. Cruikshank.**

Gretna Green, 1825. *Arrival of a Coach.* Aquatint after J. Clark. Folio size.

RACE HORSES—

"Jack Spigot." St. Leger Winner, 1821, with jockey up. Aquatint by T. Sutherland after **D. Dalby.** Published by T. Sotheran, of York, bookseller. (J. F. Herring also painted this horse—engraved by Sutherland. It will be found in the list of Herring's St. Leger Winners.)

"Tarrare." St. Leger Winner, 1826. Aquatint by R. G. Reeve after **D. Dalby.** Published by S. and J. Fuller, of Rathbone Place. (This portrait is generally found among the Herring series of St. Leger Winners.)

Horse Race, St. Leger, 1850, between Voltigeur and Russborough. Aquatint by C. N. Smith after **H. T. Davis.** Published, Dec., 1850, by Ackermann. 28¼ × 17¾.

Philip Payne with Beaufort Hounds. Mezzotint by C. Turner after **T. R. Davis** (ex. 1831-1857). Published, Dec. 8, 1826, by Messrs. Ackermann. States: Artists' proofs, proof prints, prints. (Whitman's "C. Turner," No. 417.) 26⅞ × 18¼.

RACE HORSE—

"Sweetmeat." Aquatint by C. Hunt after **H. Desvignes** (ex. 1833-1863).

Hunting—"All on the Downs." By E. Hacker after **H. Desvignes.**

Celebrated Steeple Chase Horse, Lady Langford, Winner of the Irish Military Steeple Chase, 1841, with her rider, the Hon. Charles Forester. Lithograph by and after **Count D'Orsay.** Published by T. McLean, Haymarket.

Gipsy, Winner of the Malton Steeple Chase, 1840, with his rider, the Hon. Augustus Villiers. Lithograph by and after **Count D'Orsay.** Published by T. McLean, Haymarket.

Mail Coach. Scene at Hyde Park Corner. Aquatint by R. G. Reeve after **J. Doyle.** Published, 1828, by T. McLean.

Arthur Wentworth of Bulmer, Earth Stopper. Mezzotint after **W. Drake.** 14 × 10.

Newmarket. Life of the racehorse from the moment of his entering the stud till that of his being put up to auction, represented under the forms of the most celebrated running horses in 1809. By A. Dubost from pictures painted at Newmarket after **A. Dubost.** Lithograph.—title page and nine plates. Published 1809.

Racing—Brighton Hurdle Race, Dec. 20, 1833. Aquatint by C. Hunt after **G. Earp.** Published 1834. 18 × 8¼.

Town and Country. A Scene in Hyde Park—Scene on a Racecourse. Aquatints after **D. T. Egerton.**

Country and Town. Twelve plates. Folio size. After **D. T. Egerton.** Published, 1827, by McLean.

Stag Hunt.

Fox Chace. By R. Pollard after **W. Ellis.**

Rookstone and Trusty. (Cob and Bulldog.) Aquatint by W. M. Fellows, 1825, after **W. M. Fellows.**

Norfolk and Suffolk Steeple Chase. Three plates. Lithographs after **George Fenn,** 1836. 18 × 13½.

North Walsham Steeple Chase. Lithograph after **George Fenn,** 1836. 20 × 13½.

Cock-Fighting. Six plates in aquatint. Plates 1-5 published, July 1, 1853, by Messrs. Ackermann. Plate 6 published, July 1, 1854, by Messrs. Ackermann after **N. Fielding** (1799–1856).

Grouse Shooting. Two plates. Aquatints by Newton Fielding after **N. Fielding.** Published 1836 by R. Ackermann. 11¾ × 9.

Red Deer Shooting. Two plates. Aquatint by N. Fielding after **N. Fielding.** Published by Ackermann. 12 × 9.

Salmon Fishing—
1. *The Stream.* Aquatints by Newton Fielding after **N. Fielding.**
2. *The Repast.* 12 × 8¾.

English Setter. Aquatints by Fulkeisen after **N. Fielding.** 8 × 5¾.
Pointer.
Spaniels.

Mr. John Harrison, of Child's Hill, Hampstead. Folio. Whole length. Aquatint by J. Hassall after **Forster.** Published, 1799, by Hassall London.

The Union, Paris and Dover Coach. Aquatint by R. G. Reeve after **Galinllo.** (By Messrs. Fagg, Chitty and Co.) London, published by Gevert, Looking Glass and Frame Maker, 28, Chancery Lane. (Gabriel Collection.) 12¾ × 8¼.

French Pointer. Line engraving by F. Gamble after **F. Gamble.** Published, 1817, by Boydell and Co.

Punt and Trout Fishing. Aquatints after **Paul Gauci.** Published, 1857, by Legg. 29 × 18½.

Race Horse—
"*Priam,*" winning the Ascot Gold Cup, 1831. Aquatint by J. Clarke after **J. F. Gilbert.**

Extraordinary Steeple Chase between Mr. Osbaldeston's Clasher and Captain Rose's Clinker. Clasher ridden by G. Osbaldeston, Clinker by Dick Christian. Engraved by Alken and E. Duncan, 1830, after **E. Gill.** of Northampton. Published by R. Ackermann, 96, Strand; and by R. Ackermann, Junior, 191, Regent Street. 28¼ × 16.

Death of the Fox. Aquatint by J. Pollard after **E. Gill.** London, published by J. S. Knight, Sweetings Alley, Royal Exchange. (Plate 4 of the Hunting Series, 1821, as described under J. Pollard.) 22¾ × 18.

James Hills, Huntsman, John Goddard and Thomas Slater, with Lord Redesdale's pack. Line by W. H. Simmons after **J. Goode.** Published, 1845, by James Wyatt and Sons, Oxford.

The Old Berkshire Hunt, with portraits of John Jones, huntsman, William Borrer and James Stacey, whips. Large folio. Mezzotint by T. Phillip after **John Goode.** Published, Oxford, 1853, by James Wyatt and Son.

John Warde of Squerries. Mezzotint by C. Turner after **James Green.** Published, 1829, by J. Hatchett. 12 × 14¾.

Race Horse—
"*Little Thought Of*," with portrait of Thomas George, of Henley. Aquatint by J. H. Wright, 1820, after **W. Gwynn.**

Harriers. Stipple by Leney in colours after **J. P. Hackert.** Published, May 25, 1799, by Boydell. Dedicated to William Beckford, Esq. 20 × 17.

Return from Coursing. Stipple by A. Cardon after **W. Hamilton.** Published 1803, by Colnaghi and Co.

Fox Hunting—
Going Out.
Drawing Covert.
The Chase.
The Death.
Aquatints by J. Hassall after **T. Hands.** London, published, 1801, by J. Linnell. 11 × 15.

Salmon Fishing.
Deer Stalking,
Grouse Shooting.
And another.
Photographs after **W. Heath.** 12½ × 8½.

Car Travelling in Ireland, 1836. (1856.)
1. *Getting Ready, Hearne Hotel, Clonmel.*
2. *On the Road—Full Pace.*
3. *Taking up a Passenger.*
4. *Dropping a Passenger.*
5. *Arriving at the End of a Stage.*
6. *Arrival at Waterford.*

Six plates. Engraved by J. Harris after **M. Hayes.** R.H.A. 1820-1877. (*See* "Strickland's Irish Artists.") London, published, Dec. 1, 1836, by Ackermann. 13 × 8.

Knutsford Race Course. Aquatint by R. G. Reeve after **E. Hazlehurst.** Published, 1815, by Richards.

"*My Horse.*" Mezzotint by C. Turner after **Guy Head.** Published, June, 1804, by E. Orme. 29½ × 17½.

Angling.
Coursing.
Fox Hunting.
Shooting.
Four plates by W. Byron after **T. Hearne** (1744–1817).

Last Heat. Aquatint by E. Duncan after **Hillyard.**

Race Horse—
"*Haphazard.*" Line by J. Whessel after **T. Hilton** (of York). Published, March 5, 1805, by John Harris, Sweetings Alley.

Royal Mail.
Barouche.
Tandem.
Aquatints after **Hixon,** 1813.

Group of Favourites. (Cheltenham Staghounds.) Mezzotint by W. Giller after **G. W. Horler.**

The Derby Won, 1833. ("Dangerous.") Aquatint by E. Duncan after **Frank Howard.**

Hawking. Mr. Fleming, of Barochan, with John Anderson, one of the last of the old Scottish Falconers, and William Harvey, his Assistant Falconer. Mezzotint by C. Turner after **James Howe** (of Edinburgh. 23⅛ × 19¼.

Fox Hunting. (? Melton Mowbray.) Set of six. Lithograph (*c.* 1820) after **Hull.** 14 × 9½.

Pheasants Disturbed. Pair of aquatints after **G. Hunt.**
Pheasants Feeding.

Edinburgh. View of the Old Town taken from Clark's Library, showing the London Coach. Aquatint in 1825 after **A. Kay.**

Golf Match. Line by Wagstaffe after **C. Lees,** 1849. 39 × 22.

Favourite Cob, harnessed, standing in front of lodge gates. Aquatint by G Hunt, 1820, after **J. Loder.**

William Long on Milkman, with hounds. Aquatint by C. Hunt after **J. Loder.** Published, June 1, 1857, by Ackermann and Co.; and J. Norton, Corn Street, Bristol. 26½ × 18½.

Race Horse—
"*Miss Craven.*" Line by Woodman after **L. Marshall.**
"*Albert.*" Line by H. R. Cooke after **L. Marshall.**
"*Erymus.*" Line by H. R. Cooke after **L. Marshall.**

The Bedale Hunt. Large folio. Aquatint by W. H. Simmons after **A. A. Martin.** London, published, 1842, by Graves and Warmsley.

Scene in a Country Town at the Time of a Race. Aquatinted by V. Green after **W. Mason.** Published, July 26, 1823, by V. Green.

Country Race Course—
Preparing to Start, Aquatints by J. Jenkins after **W. Mason.** Published
Horses Running. 1786. 25 × 18½.

London and Bath Royal Patent New Steam Carriage. Aquatint by H. Pyall after **G. Morton.**

Race Horse—
"*Sharper.*" Aquatint by H. Pyall, 1828, after **G. B. Newmarsh.** With text, giving pedigree and performance.

Grouse Shooters in the Forest of Bowland. William Assheton of Downham Hall, Lancs (1758-1833), with the Rev T. Dixon Hoste, seated on a bank holding guns and dead birds, with retrievers by them. (These portraits have also been identified as T. Lister Parker and Lord Ribblesdale.) Mezzotint by G. Dawe after **James Northcote.** Published, 1804, by G. Dawe. 23¾ × 16½.

Portrait of Mr. William Hutchinson, of Canterbury, mounted on Starving Tom (a famous hunter, the property of Richard Pembroke, Esq., of Littlebourn Court), being the horse on which he started on Thursday, May 6, 1819, and performed the arduous undertaking with eleven horses, without accident or inconvenience, of covering in 2 hours, 25 minutes, and 51 seconds, the distance of 55½ miles; and returned to Canterbury by the Wellington Coach on the same day and dined with both parties (winners and losers) at the Rose Inn, where it was unanimously resolved to purchase the freedom of the city and present it to him in fulness as honourable to himself as it was satisfactory to every individual concerned in the match.

"In Britain's race if one surpass,
A man of Kent was he."

Stipple by H. Meyer, London, after **J. Pardon,** of Canterbury. (From the life.) Published, June 4, 1819, by J. Hudson, 85, Cheapside.

Thomas Campell Eyton, Esq., on his favourite hunter, Caterpillar, with his Foxhounds. Large folio. Lithograph by Hullmandel after **H. L. Pratt.**

Playing at Billiards, Aquatint by William and G. Hunt after **W. H. Pyne,**

"Cadland." Racehorse. Printed by Dean and Munday. Lithograph by J. Rogers. Published, 1828, by Thos. McLean, Haymarket. 20 × 15.

Coaching. Bedford Times Coach. (With portraits of Mr. and Mrs. Whitbread.) Lithograph by B. Rudge after **B. Rudge.** Published by Forman and Lawrence, booksellers, Bedford. 21¼ × 12¾.

Archery. National Archery Meeting at Leamington, 1851. Lithograph by H. Shailes after **H. Shailes.** 28½ × 19½.

Archery. Meeting of the Royal Archers in Gwersyllt Park. Aquatint by C. Apostool after **Smirke** and **Emes.** Published 1794. 23⅛ × 16⅜.

Hampshire Hunt. Folio. Mezzotint by C. Turner after **T. Smith.** 31 × 22. (pl.).

A Run with the Craven. View near Hungerford. Lithograph by Day and Sons after **T. Smith.** 32¾ × 22.

John Jasselyn, Esq., and the Suffolk Hounds. Large folio. Mezzotint by Charles Mottram after **E. R. Smyth.** London, published, 1865, by Graves and Co.

Earl of Coventry. Large folio. Mezzotint by C. Mottram after **E. R. Smyth.** London, published 1860.

Blagdon Meet. Mezzotint by T. Lupton after **J. W. Snow.** Published 1840. 32 × 21.

RACE HORSE—
"Harkaway." Aquatint after **J. W. Snow.**

Thomas Scotland, Esq., on his mare Harriet. Large folio. Lithograph by J. W. Giles after **G. B. Spalding.** London, published 1845, by Thomas McLean.

RACE HORSE—
"Satirist" (*with "Coronation"*). Aquatint by G. Hunt after **G. B. Spalding.** Published, Nov. 1, 1811, by S. and J. Fuller. 17 × 12½.

Setters. Mezzotint by C. Turner after **R. Sayer.** London, published 1811, by R. Ackermann, 101, Strand. 19⅞ × 13¼.

Goodwood Races. Aquatint after **G. Tattersall.**

Panoramic View of Horse Racing. (o.l.) Race for St. Leger Stakes, 1812, on Doncaster Course, with printed description of twenty-three names of horses and jockeys and colours. Aquatint by Pollard and Dubourg after **Clifton Thomson.** Printed and sold, March 1, 1816, by Edward Orme, Bond Street, corner of Brook Street. Also large size printed on two sheets. 24¾ × 3¼.

Preparing to Start for the St. Leger Stakes. Aquatint by Dubourg after **Clifton Thomson.** Published, March 1, 1818, by Edward Orme.

Race Horse "Orville." Property of H.R.H. George, Prince of Wales. Line by J. Scott, 1812, after **Clifton Thomson.** 25 × 20.

The Doncaster St. Leger, 1812. Aquatint by Clark and Dubourg after **Clifton Thomson.**

Newton Races, 1831. Aquatint by C. Hunt after **C. Towne.** Published, Dec., 1832, by Agnew and Zanetti, Repository of Arts, Exchange Street, Manchester; and S. and J. Fuller, 34, Rathbone Place, London. 29 × 19½.

Bulldogs and Badger. Folio. Mezzotint by Earlom after **C. Towne.** Published by R. Lamb and Son.

Archery. Meeting of the Royal Bowmen at Erthig, Sept. 13, 1822. Aquatint by Bennett after **J. Townsend.**

Coach. Paris and Dover Coach. Aquatint by R. G. Reeve after **G. S. Tregear.** Published, Nov., 1826, at St. Peter's Alley, Cornhill. 12 × 7¾.

SHOOTING—
Grouse Shooting. Lithographs by B. and G. Leighton after
Woodcock Shooting. **J. M. W. Turner.** Published 1832. 19 × 15½.

Shooting Series. Six by T. Medland, after **J. West.** Plates in Thornhill's Shooting Directory.

Shooting—Duke of York on his last shooting excursion. Mezzotint by W. Giller after **A. B. Van Worrell.** Published, Nov. 1, 1827, by Messrs. Colnaghi and Mr. Ackermann.

The Crack Team. Aquatint by J. Harris after **J. F. Walker.**

Hawking. Aquatint by R. Havell after **G. Walker.**

Doncaster Race Course. Aquatint by R. Havell after **G. Walker.**

Mail Coach Behind Time. Aquatint by H. Pyall after **H. Walter** (1790-1849). Published by T. McLean, 26, Haymarket (n.d.). 16 × 11½.

William Adams, Master of the Ludlow Hunt, on horseback with pack of hounds. Mezzotint by C. Turner after **William Weaver.** Published, 1826, by R. Jennings. 23¾ × 18½.

T. W. Coke (*Lord Leicester*) inspecting some of his Southdown sheep. Mezzotint by W. Ward after **Thomas Weaver.** Published, Oct. 24, 1808, by T. Weaver, Shrewsbury. 29 × 21⅞.

John Corbet, Esq., and His Foxhounds. Engraved by Rd. Woodman, 105, Tottenham Court Road, after **Thomas Weaver.** *Inscription:* "To the members of the Warwickshire Hunt and to Sportsmen in general this Print of John Corbet, Esq., and his Foxhounds is by permission most respectfully Inscribed ("Deus pascet Corves" on Coat of Arms) by their Obliged Humble Servant Thomas Weaver." Published, Sept. 1, 1814, by Thomas Weaver, Shrewsbury. Shaded letters. "Proof" on early state. Re-issued, 1833, by John Eddowes. 28½ by 22⅛ (24½ × 18⅝ subject).

John Mytton (*of Halston, Salop*) on horseback with his hounds. Mezzotint by W. Giller after **W. Webb.** Published for the proprietor, W. Smith, May 1, 1841, by John Davies and R. Ackermann. 24 × 18½.

Angling. Stipple by Knight after **R. Westall.** 19 × 14.

Duke of Newcastle returning from shooting. Stipple by F. Bartolozzi and S. Alken after **F. Wheatley.** London, published, 1792, by J. Barney. Reissued, 1797, by Messrs. Colnaghi. In colours, value £100.) 24½ × 19.

"Phenomena." Celebrated Trotter. Aquatint by J. Prattent. Published, May, 1813, by S. Knight. 23¼ × 17¼.

RACE HORSE—
"Highflyer." Mezzotint by Killingbeck.

Samuel John Nicol on "Hop." Coloured lithograph.

RACE HORSE—
"Eagle." (Brother to "Spreadeagle.") Line by J. Whessel after **J. Whessel.** Published 1814, 16 × 12.

Eight Celebrated Running Horses: Dick Andrews, Trumpator, Parasol, Meteora, Eleanor, Penelope, Bobtail, Violante. Line by J. Whessel after **J. Whessel.** Published, 1809, by E. Orme. (In wrapper in colours, £134.)

The Poltimore Hunt. Large folio. Aquatint by J. Harris after **W. Widgery.** Published by W. Clifford at Exeter.

Worcester Race Course. Aquatint by Hunt after **Zeigler.** 22¾ × 12⅛.

Colonel Mordaunt's Cock Fight. Mezzotint by Earlom after **Zoffany.** Published, 1792, by R. Sayer. 27 × 21.

James Sayer Fishing. Son of Robert Sayer, the print-seller. Mezzotint by R. Houston after **Zoffany.** Published as the Act directs, 1772. 1st state, before inscription, artists' names, etc., in scratched letters. 2nd state, as described, artists' names, etc., in printed letters. 14 × 18½.

MISCELLANEOUS SPORTING PLATES.

By Unidentified Artists.

Horse Racing. Lithograph of Bedale, Yorks, showing the market-place and church and Mr. H. Peirse's string of racehorses, Mr. Morton's coach and pair (plied between Bedale and Middleham), and Mark Lindhill, Mr. H. Peirse's gamekeeper. Also the Bell Man and the Town Crier. No names of artists. 19 × 13½ (subject).

Mrs. Thornton's Race at York, 1814. Published by Colnaghi. No artists' names.

St. Leger, Doncaster, 1846. The Grand Stand with twelve horses running, showing Sir Tatton Sykes, Jago, and Brocardo running, and the names of the other nine. No names of artists. 18 × 14½.

Coaching—Brighton Coach. Lithograph by E. Fox.

Coaching. Break of Day, Isle of Wight and Farnham.

Coaching. Stage Coach, London and Stamford. Aquatint by J. Fairburn.

Shooting. At a Hare—View of a Woodcock. No publication; no engraver. 10¼ × 7¼.

Instinct (1828), *Liberty* (1827)—*Race Horses.* Published by S. Knight, Sweetings Alley, Cornhill. 12⅛ × 9⅞.

Ratting. Billy, the celebrated rat-killing dog, performing his wonderful feat, killing 100 rats in 5 minutes and a half, on April 23, 1823, being his ninth match; with his pedigree and matches beneath. Coloured aquatint, 1823. 20¾ × 18.

View of Rookwood in Shropshire, with the Singular Death of Tom Moody. Published, 1831, by W. J. Wade. 18 × 16.

Woodcote House, Lord Bateman's country-seat, with horses exercising in the grounds. Engraver and painter unknown.

Ludlow Race Course, with racehorses exercising. Engraver and painter unknown.

RACING—
Training.
Weighing In.
The Start.
The Finish

Four aquatints in the style of S. Alken. A very rare and beautiful set. No details are available, as they have only been seen before all letters. 11½ × 8½.

CRICKET.

Cricketers. Lithograph set after John C. Anderson. Published between the years 1851 and 1858. Certain plates of this set were also issued in smaller sizes. At least twenty-four in set. 7⅞ × 11¾ (approx.)

Cricket near Richmond. Aquatint by F. C. Lewis after E. Dorrell.

Sussex Cricket Club at Brighton. Lithograph, after Wm. Drummond and J. Boultbee. Published, Jan. 1, 1848, by Henry Mason, Kings Road, Brighton. 35½ × 23½.

Cricket. *View of Reading School and Playground.* Aquatint by R. Havell and Son, 3, Chapel Street, Tottenham Court Road, after E. Havell. 22½ × 14⅝.

Cricket. Engraved in line, April 4, 1843, by Benoist after J. Hayman. (The painting in Vauxhall Gardens.) Printed and sold by Thomas Bowles, in St. Paul's Churchyard, etc. 13¾ × 10¼.

Cricket. *Hall Place School,* near Bexley Heath. Aquatint by J. Alken after W. Noble. Published by Noble. 20 × 14.

Cricket. *Rugby School Playing Fields.* Aquatint by Reeve, June, 1811, after E. Pretty, Drawing Master at Rugby School. Published, June, 1811, by Pretty. 17¾ × 8.

Surrey Cricket Ground. Aquatint by C. Rosenberg after C. Rosenberg. 11½ × 6¾.

Cricket Match played at Swaffham, Norfolk, July 17, 1797. Folio. Aquatint with text by Dudley after G. Shepherd.

Cricket at Salvadore House, Academy, Tooting. Aquatint by F. Jukes after J. Walker. 11¾ × 8.

By Unidentified Artists.

Cricket at Lords' in 1822. Etching and aquatint. 12½ × 9.

A View of Cricket. The Green in Richmond, Surrey. Taken from the Terrace of the Royal Gardens. Engraved in line. Published, Oct., 1752, by Robert Sayer at the Golden Buck, Fetter Lane, Fleet Street.

The Cricket Match. Aquatint. Published, Sept., 1824, by Dean and Munday, Threadneedle Street. 15⅝ × 5½.

The Game of Cricket as played in the Artillery Ground, London. Engraved in line. Printed for Robert Sayer at the Golden Buck in Fleet Street. 10½ × 6½.

Cricket. 1748. Engraved in line by Grignion after J. Hayman. (Value £40.) 24 × 18.

APPENDICES

APPENDIX I

NOTES ON THE PUBLISHERS

We meet familiar names as we scan the list of the publishers of these sporting engravings, for many of the engravers combined the double rôle, and were themselves the publishers of their own productions. In this category we find the Havells, R. Pollard, and, in the case of his earlier work, James Pollard. With the growth of competition, however, between such publishing firms as McLean, Ackermann, Fuller, Watson, etc., it was seen that it would be more profitable for the engravers to attach themselves to a particular firm, and engage a specialised attention and interest for their own output, and the custom was generally followed.

The Wolstenholmes proved an exception to this rule, and published many of their own plates from 22, Chads Row.

LONDON PUBLISHERS AND PRINT-SELLERS OF OLD SPORTING ENGRAVINGS.

Ackermann, Rudolf.—1764-1834. Publisher at 96 and 101, Strand, from 1796 to his death in 1834. More than a passing notice is due to this publisher of exceptionally fine coloured work of the aquatint artists of the early nineteenth century.

Born at Stolberg and educated in Germany, Ackermann went at an early age to Paris, where he entered the atelier of Carossi, the leading carriage builder of the day; but his mind was teeming with plans and designs, and London was the only place where he could develop and expand these new ideas. On his arrival here he began working on novel and improved models of carriages, and the car of the funeral hearse of Lord Nelson was from his design, and bears witness to the fertility of his skill.

Rudolph Ackermann, however, had other aims, and in 1795 he started his career as print-seller and publisher at 96, Strand. He confined himself to the publication of the best coloured aquatints, and worked on lines differing from those laid down by the average print-sellers of the day. Modern collectors of coloured prints and of books with coloured plates of the Regency period are always eager to acquire those bearing the imprint "published by Ackermann."

Fortune and opportunity served him well, and in 1796 he removed to larger premises at 101, Strand, which were built over the courtyard of Beaufort House. This shop, in the vicinity of Coutts' and Child's Banks,

then became the fashionable literary lounge, and was one of the first premises to be lit with gas.

The great Napoleon had reason to deplore the enterprise of this publisher and print-seller, for Ackermann initiated the idea of small balloons to be let loose in France to distribute leaflets bearing news that the Emperor desired to suppress.

In 1834, Rudolf Ackermann died, leaving his son to continue publishing along the same lines at 191, Regent Street, and continued to-day at 157A, New Bond Street.

Agnew, Messrs.—On September 30, 1817, Mr. Thomas Agnew was taken into partnership by Mr. Vittori Zanetti, of Market Street, Manchester. (*See* Manchester *Mercury*, September 30, 1817). In 1835, Mr. Thomas Agnew became sole proprietor of the business, and with his two sons, William and Thomas, developed and expanded it along lines which led to the constitution of the world-famed firm of to-day. Very few sporting prints were published by Mr. Thomas Agnew during his partnership with Zanetti, but no list of publishers of engravings would be complete without inclusion of this well-known firm.

Baily, A. H.—Issued several fine series of sporting prints, and also published "Baily's Monthly Magazine of Sports and Pastimes," 83, Cornhill.

Barnett, Moss and Co.—Lemon Street, Goodman Fields. Republished many of the old copper sporting plates.

Bell, E.—45, Islington Road, near Saddlers' Wells.

Bowles, J.—Publisher in Cheapside in 1731, and later, 1750, in Cornhill.

Boydell and Co.—Of 90, Cheapside, and later of Pall Mall, where the firm became Boydell, Graves and Co.

Bradford, T.—132, Fleet Street. Published Woollett's fine Shooting Series.

Brooker, J.—At 5, Southampton Row, Russell Square.

Bulcock, James.—163, Strand. (1828.)

Burgis, J.—22, Southampton Street. Some of the fine Wolstenholme aquatints were issued by this firm.

Burkitt and Hudson.—Publishers and print-sellers in Cheapside, *c.* 1815. Published "Delineation of British Field Sports," by S. Alken, 1822. Also the Wolstenholme prints.

Butler, T.—Pall Mall. Publisher of a rare series of racehorses in mezzotint after T. Spencer.

Colnaghi, Messrs.—Firm of publishers founded in 1760, Pall Mall East. Later in Cockspur Street, Pall Mall East. In 1797 the firm became known as Colnaghi and Sala, Pall Mall. Other variations of name followed, until it became as now, P. and D. Colnaghi, of Bond Street. This well-known firm has always occupied a pre-eminent position.

Dean and Munday.—Publishers in Threadneedle Street, 1822.

Deeley.—95, Berwick Street.

Elvey, T. J.—63, Fleet Street, and 30, Castle Street, Holborn, 1803.

Evans, B. B.—The Poultry, 1788-1793.

Fisher, A.—11, Ludgate Street, 1782.

Fores, S. W. (later *Messrs. Fores*).—Founded in 1785-86. 50, Piccadilly; also 3, Piccadilly. This well-known firm made a speciality of the publication of the caricatures of the latter part of the eighteenth and early nineteenth centuries, many bearing the imprint "S. W. F." At the beginning of the nineteenth century the firm also specialised in publishing and selling the best sporting prints, which speciality they have successfully maintained to the present time.

Fuller, Messes. S. and J.—43, Rathbone Place, Oxford Street. Flourished 1812-1845. This firm, like Messrs. Ackermann, Fores and McLean, specialised in fine high-class coloured aquatints, and they issued most of the earlier plates of Henry Alken. Perhaps their most successful publication was the series, "Portraits of the St. Leger Winners," after J. F. Herring, which they took over from Messrs. Sheardown, of Doncaster.

Gevert.—28, Chancery Lane.

Gosden, Thomas. 1780-1840. Piccadilly, 107, St. Martin's Lane, and later of 18, Bedford Street, Covent Garden. (The Sportsman's Repository.) Thomas Gosden, publisher, bookseller, b ookbinder, author and sportsman, flourished 1800 to 1830. Keenly interested in sport, and friend of B. Marshall and other leading sporting artists of the day (his portrait, standing by a stile with a gun, was painted by Luke Clennel and B. Marshall, and engraved by Maile). Gosden dealt almost exclusively in sporting works, more especially in those relating to fishing. His emblematic sporting bindings are to-day most eagerly competed for by collectors.

In 1825 he issued an octavo-sized catalogue of engravings and books on Angling and Field Sports. Gosden eventually fell on evil days and became bankrupt in his latter years, dying suddenly in Painter Street in the City, 1840.

Graves, Henry.—6, Pall Mall. Successor of Messrs. Boydell, Graves and Co.

Harding and King.—24, Cornhill. (1833.)

Harris, John.—Publisher, 3, Sweetings Alley, Cornhill, 1784; 37, Dean Street, Soho, 1787; Gerrard Street, Soho, 1805.

Harris and Merle.

Hassall and Rickards.—344, Strand.

Havell, Messrs.—77, Oxford Street. (1836.) This firm published the well-known series of "Coaches in the Snow," Dec., 1836. (*See* G. Havell, provincial publishers; also "Print Collectors' Quarterly," 1916.)

Helme, T.—15, Tabernacle Street.

Hixon, R.—155, Strand, and 355, Exeter Change, Strand. Publisher and engraver of *Tandem* and *Barouche*; also published Rowlandson's caricatures.

Holland, Messrs.—50, Oxford Street. Published many caricatures as well as sporting prints.

Hudson, L.—85, Cheapside. Racing Series after H. Alken.

Huggins, William.—Leadenhall Street.

Jeffreyes, John.—18, Ludgate Hill. Successor to Mrs. Bull.

Johnston, J.—98 and 101, Cheapside.

Kelly, T.

Knight, S.—Successor to Walker's, 3, Sweetings Alley, Royal Exchange.

Laird, J. W.—1, Leadenhall Street, 1830-1870. 2, Barge Yard, Bucklersbury, 1848. Published many of the reissued plates, the originals having passed into his possession.

Lamb, Richard.—96, Gracechurch Street. (1825.)

Laurie and Whittle.—No. 53, Fleet Street Successors to Robert Sayer, who had succeeded Philip Overton.

Lewis and Co.—79, Leadenhall Street.

Lewis and Johnson.—96, Cheapside.

McCormick, J.—90. Strand. Publisher chiefly of reissued plates.

Macklin, T.—Poets' Gallery, Fleet Street.

McLean, Thomas.—26, Haymarket, W. This well-known firm was a successful competitor with Messrs. S. and J. Fuller, Ackermann and Fores for the fine sporting aquatints of Henry Alken and others.

An early publication by McLean was that of seventeen aquatints by Stadler and Jukes after F. B. Spilsbury, but the first, and probably one of the most, successful issues was Henry Alken's "British Sports," 1820, republished a few years later. (*Vide* Henry Alken, Books Section.)

McLean, Messrs. Ackermann and Messrs. Fuller stimulated, by their rivalry, the powers of the leading sporting artists and aquatint engravers between the years 1820 and 1835. Mr. McLean also published an edition of Gilray's caricatures, besides those by J. Doyle. (H.B.)

The firm of McLean, during the latter part of the nineteenth century, interested themselves more actively in pictures, and on the death of Mr. McLean in the early years of the present century the business passed into other hands.

Mills, William.—49, Albemarle Street.

Moore, J.—1820-1850. Corner of West Street, Upper Street, St. Martin's Lane. Published many of the coaching aquatints and most of G. and C. Hunt's productions.

By special appointment, Print-seller to H.R.H. the Duke of Orleans.

Orme, Edward.—Bond Street. 1807-1820. A successful publisher of finely-coloured prints and books. His most noteworthy publication was "British Field Sports," after Howitt, on twenty plates. The first edition with fine impressions has realised as much as £1,000 (*vide* Howitt).

Mr. Orme invested his savings in property in Bayswater, part of Orme Square and adjacent roads. The Russian Eagle in Orme Square, and the Russian names of certain roads in the vicinity, were given in recognition of a successful contract with Alexander I., Emperor of Russia.

Palser, T.—Westminster Bridge Road. (1799.) A well-known publisher of the day, who published some of the early plates after H. Alken, but many of his plates with this address are republications of plates that he had acquired.

Pollard, R. and Sons.—Holloway. Robert and James Pollard issued many of their publications with this address, but James Pollard published later on through James Watson and Co., of 7, Vere Street, and others of the foremost publishers.

Pyall and Hunt.—8, Tavistock Street. Both names forming this firm are better known as those of aquatint engravers. Messrs. Pyall and Hunt published most of the plates after M. E(gerton), 1825.

Raddom, W.—Sidmouth Street, Gray's Inn Road.

Random and Sneath.—5, Hart Street, Bloomsbury. Publishers of some sporting mezzos by W. Ward after Chalon.

Reeves and Jones.—7, Vere Street, Oxford Street. (1808.) Publishers of some of Rowlandson's caricatures. This firm was succeeded by the successful publisher, J. Watson.

Sayer and Bennett.—53, Fleet Street.

Shepherd, J.—100, Guildford Street.

Smith, J. R.—1773-1774, Exeter Court, Exeter Buildings; 1775-1782, 10, Batemans' Buildings; 1782-1786, 83, Oxford Street. 31 King's Street, Covent Garden.

Smith.—35, New Bond Street.

Soffe, W.—380, Strand, 1836; 424, Strand, 1838. Republished many of the old sporting copper plates.

Stubbs, Messrs.—Turf Gallery, Conduit Street.

Tegg, T.—111, Cheapside. Publisher of caricatures.

Tregear, G. S.—Publisher, designer and engraver at 96, Cheapside. Published many of the caricatures of the Reform Period, 1831.

Vivares, S.—13, Great Newport Street. Engraver and publisher.

Walker, James.—3, Conway Street, Fitzroy Square.

Watson, J.—1839. 7, Vere Street, Oxford Street. A worthy rival of McLean and Ackermann, and one who published fine work by J. Pollard and others, especially fine coaching aquatints.

Welson, J.—Lichfield Street, Soho.

Wolstenholme, D.—22, Chads Row. (*See* p. 290.)

PROVINCIAL PUBLISHERS OF OLD SPORTING ENGRAVINGS.

Bodger, J., of Stilton, Hunts.

Duffield and Weller.—Of Cheltenham.

Finlay, Alexander, of Glasgow; later *R. and J., Finlay*, of Glasgow.

Griffin, J, of Carshalton.

Harraden and Son, of Cambridge.

Havell, G., of Jarrton, near Oxford. (Blenheim Coach.)

Jones, W. D., of Oxford.

Mason, W., of Cambridge. Print-seller near Christ's College. In 1821 published "Sporting Dogs," after H. Alken.

Ryman, J., of Oxford.

Sheardown, Messrs., of Doncaster. Started the publication of the earliest series of J. F. Herring's St. Leger Winners.

Sotheran, T., of York.

Thompson and Parker, of Oxford.

Walker, J., of 31, George Street, Edinburgh.

Wolstenholme, J., of York. (No connection of Dean Wolstenholme.)

Wyatt, James and Sons, of Oxford.

APPENDIX II

Sporting Plates contained in this Volume Listed under their Engravers (Aquatinters, Mezzotinters).

Aitken, J.

Cormorant, Race Horse .. .. .. After J. N. Sartorius. 1795.

Alken, Henry (" Ben Tally Ho ! ").

7	*Qualified Horses and Unqualified Riders* (Book Section)	After H. Alken.		1811
21	*Sporting Discoveries*	,,	,,	1816
2	*Easter Monday* (Views)	,,	,,	1817
8	*Doing the Thing and The Thing Done* (Book Section)	,,	,,	1818
6	*Hunting : How to Qualify for a Meltonian*	,,	,,	1819
6	*Hunting*	,,	,,	1819
	On the Road to the Derby	,,	,,	1819
7	*Some Do and Some Do Not* (Book Section)	,,	,,	1820
6	*Hunting*	,,	,,	1820
	Epsom Race Course—The Derby, 1820	,,	,,	1820
	Cool Customer	,,	,,	1820
6	*High Mettled Racer* (Alken and Sutherland) ..	,,	,,	1821
7	*Hunting Accidents*	,,	,,	1821
6	*Shooting*	,,	,,	1822
24	*Horses and Hounds* (Book Section)	,,	,,	1822
40	*New Sketch Book* (Book Section)	,,	,,	1823
4	*Hunting* (Alken and Sutherland)	,,	,,	1824
4	*Racing* (Alken and Sutherland)	,,	,,	1824
50	*Sporting Scrap Book* (Book Section)	,,	,,	1824
6	*Hunting : Yoi, Yoi, at him, Hannibal*	,,	,,	1825
68	*Sporting Etchings* (Book Section)	,,	,,	1826
	Panorama of a Fox Hunt	,,	,,	1827
	Sporting Medallions	,,	,,	1828
	Trotting Match (*Rattler and Miss Turner*)	,,	,,	1829
6	Gigs	,,	,,	*c.* 1830
6	*Difficulties*	,,	,,	1831
	Stage Coach (*Serious Times*)	,,	,,	1833
33	*Sporting Anecdotes*	,,	,,	1833
	Epsom Race Course—Panorama	,,	,,	1834
	Hunting Recollections	,,	,,	1836
	Hunting Qualifications	,,	,,	1836
2	*Shooting : The Wood ; The Moor*	,,	,,	1837
	Spree at Melton Mowbray	,,	,,	1837
	Panorama of a Fox Hunt	,,	,,	1839
4	*Cock Fighting*	,,	,,	1840

4	*Hunting*	After H. Alken.		1841
2	*Horse Dealing*	,,	,,	1841
4	*Fox Hunting*	,,	,,	1841
2	*Shooting*	,,	,,	n.d.
4	*Shooting: The Brook; The Water; The Moor; The Field*	,,	,,	n.d.
1	*Country Tandem, Driven by Sir J. Lade*	,,	,,	n.d.
4	*Hunting; Easy Job; Not so Easy; Hard Work Done,* etc.		,,	n.d.
2	*Poachers; Earth Stopper*	,,	,,	n.d.
4	*Going the Pace; Rather Stale; Feeling the Brook; Pounded*	,,	,,	n.d.
6	*Melton Mowbray Hunt: All Horse Hunters*	,,	,,	n.d.
6	*Life of a Race Horse*	,,	,,	n.d.
6	*Coaching: Awkward Stop; Quite Full; Full Speed; Just Arrived; Duck and Drake; 12 Miles an Hour, including Stoppages*	,,	,,	n.d.
	On the Road to the Derby	,,	,,	n.d.
2	*Consequences of Being Drove by a Gentleman; Comfort of being Drove like a Gentleman*	,,	,,	n.d.
	Stage Coach Anecdotes	,,	,,	n.d.
6	*Steeple Chase or Cross Country Match*	,,	,,	n.d.
6	*Six Points in a Steeple Chase*	,,	,,	n.d.
	Going to the Fight	,,	,,	n.d.
	Returning from the Fight	,,	,,	n.d.

Alken, Henry, Junior.

6	*Life of a Race Horse*	After H. Alken.	1848

Alken and Duncan.

	Steeple Chase. Extraordinary match between Clasher and Clinker	After E. Gill.

Alken, J.

	Cricket	After W. Noble.

Alken, Samuel (fl. 1780-1825). Aquatinter.

	Race Horse, Soldier	After Garrard.
	Race Ground, Brighton	,, Rowlandson.
	Snipe Shooting and Fishing	,, S. Howitt.
	Shooting: Stag Hunting; Fox Hunting	,, ,,
4	*Shooting*	,, G. Morland.

Apostool, Cornelis (1760-1844). Aquatinter.

Meeting of the Royal Archers in Gwersyllt Park, 1794 .. After Smirke & Emes.

Atkinson, John Augustus (*c.* 1775-1831). Aquatinter.

Mail Coach .. After J. A. Atkinson.

Atkinson, Thomas Lewis (fl. 1857-1889).

G. Lane Fox with Hounds	After Sir F. Grant.
Sir W. G. H. Jolliffe and Hounds	,, ,,
J. Anstruther Thomson and Hounds	,, ,,
Lord Poltimore and Hounds	,, ,,
Lord and Lady Coventry and Hounds	,, ,,

Baily, James (fl. 1800).

Stage Waggon .. .. After Agasse.
Mail Arriving at Temple Bar .. .. .. ,, J. Pollard. 1834
4 *Fox Hunting* .. .. ,, R. Pollard. 1810

Barnard, William (1775-1819). Mezzotinter.

Charles Newman with East Essex Fox Hounds .. After F. C. Turner.
Whisker, celebrated Pointer .. .. ,, ,,
Diamond, Race Horse .. .. ,, B. Marshall.

Barney, William Whiston (fl. 1800). Mezzotinter.

Thomas Oldacre on Pickle .. .. After B. Marshall.
Fox Hunting .. .. ,, Reinagle.
Fowling .. .. ,, ,,

Bartolozzi, Francesco (1728-1813). Stipple Engraver.

Duke of Newcastle Returning from Shooting .. After F. Wheatley.

Bell, Edward (fl. 1800). Mezzotinter.

Fox Hunting .. .. After G. Morland.

Bennet, William James (1787-1832). Aquatinter.

Designer and aquatinter of English and American views.

Royal Bowmen at Erthig .. .. After Townsend.

Benstead, J., Ex-R.A. (1828-1847).

Maidstone Grand Steeple Chase, 1839 (litho.) .. After J. Benstead.

Bentley, Joseph Clayton (1809-1851). Line Engraver and Aquatinter.

4 *Billesdon Steeple Chase* .. .. After H. Alken. 1820
4 *Hunting* .. .. ,, ,, 1828
8 *Grand Leicestershire Steeple Chase* .. .. .. ,, ,, 1829
6 *Steeple Chasing* .. .. ,, ,, 1832
4 *Shooting* .. .. ,, ,, 1835
4 *Steeple Chasing* (Aylesbury) .. .. ,, ,, 1836
4 *Hunting* .. .. ,, ,, n.d.
Steeple Chase Recollections .. .. ,, ,, n.d.
8 *Steeple Chasing* .. .. ,, ,, n.d.
Birmingham Tally Ho .. .. ,, J. Pollard. 1828

Birche, Henry (Earlom ?).

Labourers .. .. After G. Stubbs.
Gamekeepers .. .. ,, ,,

Bodger, J. (fl. 1790). Land Surveyor at Stilton.

Newmarket Views .. .. After J. Seymour.
The Chaise Match .. .. ,, ,,

Bond, William (fl. 1800). Stipple Engraver.

Weary Sportsman .. .. After G. Morland.

Bromley, Frederick (fl. 1840).

Scene in Windsor Great Park .. .. .. After R. Davis. 1838
Meeting of H.M. Staghounds on Ascot Heath .. ,, Sir F. Grant.
Sir R. Sutton and the Quorn .. .. ,, ,, ,,
Dogs .. .. ,, D. Wolstenholme. 1834

Burford, Thomas (1710-*c.* 1770).

Going to Cover .. .. After J. Seymour.
4 *Hare Hunting* .. .. ,, ,,

Burke, Thomas (1749-1815).

Born in Dublin. Worked in mezzotint and stipple.
Eclipse, Race Horse .. .. After G. Stubbs.

Campion, George (1796-1870).

Water-colour artist who worked with J. F. Herring. Designed an Ad Montem.
4 *Coaching. Snow Scenes* .. .. After J. Pollard. 1837

Cardon, Anthony (1772-1813). Stipple Engraver.

Return from Coursing .. .. After W. Hamilton.

Catton, C., Junior (fl. 1790). Designer and Aquatinter.

4 *Shooting* .. .. After G. Morland. 1789

Clark, John Heaviside (1770-1863).

Aquatinted in certain plates in conjunction with others—English and Foreign views.

National Sports of Great Britain (Book Section) .. After H. Alken. 1820
2 *Sporting Dogs* .. .. ,, ,, 1821
Tandem .. .. After Lt. J. T. Downman.
Curricle .. .. ,, ,,
Genuine Bang Up .. .. ,, ,,
The Go .. .. ,, ,,
Priam, Race Horse .. .. ,, F. J. Gilbert.

Clark, J. H., and Dubourg.

Doncaster Races, 1812 .. .. After Clark and Dubourg
4 *Hunting* .. .. ,, H. Alken. 1813
St. Leger, 1812 .. .. ,, Clifton Thomson.

Clark, J. H., and Merke, H.

Shooters Going out in the Morning (Plate I. of British Field Sports) .. .. .. After S. Howitt. 1807
Partridge Shooting (Plate XIII. of British Field Sports) .. .. ,, ,,

Cook, H. R. (fl. 1800-1830). Stipple Engraver.

Driving Tandem .. .. After Clark.
Albert, Race Horse .. .. ,, L. Marshall.
Erymus, Race Horse .. .. ,, ,,

Cooke, William and George (fl. 1800-1850). Engravers in line.

Haphazard, Race Horse .. .. After B. Marshall.
Muley Moloch, Race Horse .. .. ,, ,,

Craig, W. M., and Merke, H. (fl. 1800-1825). Aquatinters.

Pheasant Shooting (Plate XII. of British Field Sports) .. .. After S. Howitt. 1807

Cruikshank, Isaac Robert (1789-1856).
Brother of George Cruikshank; Designer and Illustrator.

Going to a Fight .. .. After I. R. Cruikshank.
2 *Berkeley Hunt* .. .. ,, ,,
2 *Sportsmen Resting* .. .. ,, ,,
Going to the Derby .. .. ,, ,,

Davey, W. T. (fl. 1840).

King Cob, Greyhound .. .. After W, Barraud.
Father of the Pack .. .. ,, ,,
Pytchley Hunt .. .. ,, W. and H. Barraud.
Wynnstay Hunt Meeting, 1855 .. .. .. ,, H. Calvert.

Dawe, G. (1781-1829). Mezzotinter.

Grouse Shooters .. .. After J. Northcote.

Dayes, E. (1763-1804). Mezzotinter.

Coach Horses .. .. After F. Sartorius.

Dean, J. Stipple Engraver.

Lord Darlington and Hounds .. .. After B. Marshall.

Dick, T.

Going out (*J. Raines, Esq*). 1839 .. .. .. After T. Black.

Dickinson, Lowes.

John Booth .. .. After J. Ferneley.

Dodd, Robert (fl. 1781-1809). Aquatinter.

Escape, Race Horse .. .. After J. N. Sartorius.
Grey Diomed, Race Horse .. .. ,, ,, 1792
Woodcock Shooting .. .. ,, J. C. Ibbetson.
Pheasant Shooting .. .. ,, ,,
Partridge Shooting .. .. ,, ,,

D'Orsay, Count Alfred (1798-1852). Amateur.

Lady Langford, Steeplechaser. Lithograph .. After D'Orsay. 1841
Gipsy, Steeplechaser. Lithograph .. .. .. ,, ,, 1840

Dubost, Antoine (fl. 1808).

Newmarket .. .. After A. Dubost. 1809

Dubourg, M. (fl. 1820). Aquatinter.

Mail Coach .. .. After Agasse.
Mail Guard .. .. ,, ,,
Ten Specimens of Horsemanship .. .. .. ,, J. Pollard. 1816
Ten Shooting .. .. ,, ,, 1816
Royal Hunt in Windsor Park .. .. .. ,, ,, 1821
Brighton Coach, Comet .. .. ,, ,, 1822
Stage Coach .. .. ,, ,, 1822
Four-in-Hand (*outside the Roebuck*) .. .. .. ,, ,, 1825
William IV. in Hyde Park .. .. ,, ,, 1831
George IV. in Hyde Park .. .. ,, ,, n.d.
Finding and Coursing .. .. ,, ,, n.d.
4 *Shooting* .. .. ,, ,, n.d.
Easter Hunt .. .. ,, ,, n.d.
2 *Fox Hunting* .. .. ,, R. Pollard. 1816
Panoramic View of Horse Racing .. .. .. ,, Clifton Thomson.
Preparing to Start for the St. Leger, 1816 .. .. ,, ,, ,,

Duncan, Edward (1803-1882). Aquatinter, studied under R. Havell.

4 *Shooting* .. .. After H. Alken.
Hunting .. .. ,, ,, 1835
Hunting: One of the Right Sort; One of the Wrong Sort .. .. ,, ,, n.d.
4 *Shooting* .. .. ,, E. Duncan.
View of Rookwood—Death of Tom Moody .. .. ,, ,,
Priam, Race Horse .. .. ,, J. E. Ferneley.
Dangerous, Race Horse .. .. ,, ,,
Velocipede, Race Horse .. .. ,, ,,
Sir Giles, Race Horse .. .. ,, ,,
Chorister, Race Horse .. .. ,, ,,
Exploits of Count Sandor .. .. ,, ,,
Riddlesworth, Race Horse .. .. ,, ,,
Death of the Stag .. .. ,, ,,
Harkaway, Race Horse .. .. ,, ,,
Deer Stalking .. .. ,, ,,
Cadland, Race Horse .. .. ,, ,,
Phosphorus, Race Horse .. .. ,, ,,
Little Wonder, Race Horse .. .. ,, ,,
Coronation, Race Horse .. .. ,, ,,
Spaniel, Race Horse .. .. ,, ,,
Steeple Chase Race between Clasher and Clinker .. ,, Gill.
Glencoe, Race Horse .. .. ,, C. Hancock.
Bay Middleton, Race Horse .. .. ,, ,,
Mango, Race Horse .. .. ,, ,,
Queen of Trumps, Race Horse .. .. ,, ,,
Amato, Race Horse .. .. ,, ,,
Don John, Race Horse .. .. ,, ,,
Deception, Race Horse .. .. ,, ,,
Cotherstone, Race Horse .. .. ,, ,,
Elis, Race Horse .. .. ,, ,,
Lancelot, Race Horse .. .. ,, ,,
Tally Ho! .. .. ,, ,,
Last Heat .. .. ,, Hillyard.
The Derby Won, 1833 .. .. ,, Frank Howard.
Death of Tom Moody .. .. ,, J. Pollard. n.d.

Duncan and Rosenberg.

2 *View of Rookwood—Death of Tom Moody* .. .. Artist unknown.
Return from Ascot Races .. .. After C. C. Henderson,

Dunkarton, R. Mezzotinter.

Jeremiah Hawkins with Hounds of the Berkeley Hunt After F. C. Turner.

Earlom, Richard (1743-1822). Mezzotinter.

Trout .. .. After S. Elmer.
Bull Dogs and Badger .. .. ,, C. Towne.
Hounds .. .. ,, J. Wootton,
Colonel Mordaunt's Cock Fight .. .. .. ,, Zoffany.

Easling, J. C. (fl. 1825-1833). Mezzotinter.

Brainworm, Race Horse .. .. After H. B. Chalon.

Edge, J. A. (fl. 1790-1830). Aquatinter.

Ascot Heath Races, 1828 .. .. After J. Pollard
Rockingham, Race Horse .. .. ,, J. N. Sartorius. 1789.

Edye, John William (fl. 1790). Aquatinter.

Grey Diomed Beating Traveller .. .. .. After J. N. Sartorius. 1790
Traveller Beating Meteor .. .. ,, ,, 1790
Ascot Sweepstakes .. .. ,, ,, 1791
Epsom Sweepstakes .. .. ,, ,, 1792
2 *Hambletonian Beating Diamond* .. .. ,, ,, 1799
Sir Thomas, Race Horse .. .. ,, ,, n.d.

Elliott, William (1727-1766).

Newmarket Races .. .. After T. Smith.

Faber, John (1684-1756). Mezzotinter.

James Figg .. .. After Ellys.

Faed, James (Born 1821). Mezzotinter.

N. Parry and Hounds .. .. After Sir F. Grant.
C. D. Wingfield Digby and Hounds .. .. .. ,, ,,

Fairburn, T.

Driving .. .. After H. Alken. n.d.

Fairland, Thomas (1804-1852). Lithographer.

Norfolk Fox Hounds .. .. After W. C. Baker.
Black Trotting Mare (Duke of Gordon's) .. .. ,, W. Barraud.
Surrey Fox Hounds (Messrs. Hill) .. .. .. ,, W. & H. Barraud.
Setters .. .. ,, A. Cooper.
Greyhound .. .. ,, ,,
Pointer .. .. ,, ,,
Harrier .. .. ,, ,,
Fallow Deer .. .. ,, ,,
Roebuck .. .. ,, ,,
Stag .. .. ,, ,,
Fidele (Dog) .. .. ,, ,,
Juno (Dog) .. .. ,, ,,
Carlo and Shandy (Dogs) .. .. ,, ,,
Ringwood (Dog) .. .. ,, ,,
North Walsham Race .. .. ,, Fenn.
Norfolk Steeple Chase and Suffolk Steeple Chase ,, ,,
Fox Hound .. .. ,, C. Hancock.
Bloodhound .. .. ,, ,,
Duke of Beaufort's Coach .. .. ,, W. J. Shayer.
2 *Coursing* .. .. ,, ,,
6 *Bachelors' Hall* .. .. ,, F. C. Turner.

Fellows, W. M. (fl. 1810). Aquatinter.

Rookstone and Trusty, 1825 .. .. After W. H. Fellows.
2 *Starting Post; Breaking the Course* .. .. .. ,, S. Howitt. 1792
4 *Racing* .. .. ,, ,,
4 *Horses; Watering; Going Out and Return from Shooting*, ... ,, S. J. E. Jones.

Ferneley, Miss (fl. 1840). Daughter of artist.

Sam Dumbleton .. .. After J. Ferneley.
Goosey with the Belvoir Hounds .. .. .. ,, ,,

Fielding, Newton (1799-1856).

Painter and Lithographer; youngest brother of Copley Fielding.

6	*Cock-fighting*	After Newton Fielding.	
2	*Grouse Shooting*	,,	,,
2	*Red Deer Shooting*	,,	,,
2	*Salmon Fishing*	,,	,,
4	*Moving Accidents by Flood and Field*	,,	F. C. Turner.

Fielding, Theodore Henry Adolphus (1781-1851).

Aquatinter, Engraver and Painter. Eldest brother of Newton and Copley Fielding. Published a number of sets of aquatint plates, and also several books on art.)

4	*Hunting.* Leicestershire	After H. Alken.	1827
	Elephant and Castle	,, J. Pollard.	1836
	A Stanhope	,,	,, n.d.
4	*The Worcestershire*	,, T. Woodward.	

Gamble, F.

	French Pointer	After F. Gamble.

Giles, John West (fl. 1835). Lithographer.

2	*King's Harriers in their Kennels.*	After R. B. Davis.		
	C. Davis on Hermit. Hunters' Annual.	,,	,,	1836
	T. Goosey on Tom Jones ,, ,,	,,	,,	1836
	Mountford on Clarke ,, ,,	,,	,,	1836
	Derry on Gillingham ,, ,,	,,	,,	1836
	James Shirley on Robin Adair ,, ,,	,,	,,	1836
	W. Long (Duke of Beaufort's) ,, ,,	,,	,,	1837
	W. Head (Donnington) ,, ,,	,,	,,	1837
	J. Lambert (Cottesmore) ,, ,,	,,	,,	1837
	T. Wingfield (Bucknell) ,, ,,	,,	,,	1837
	W. Sebright (Melton Hounds) ,, ,,	,,	,,	1839
	W. Smith (Brocklesbury Hounds) ,, ,,	,,	,,	1839
	J. Shirley (Burton Hounds) ,, ,,	,,	,,	1839
	T. Hills (Surrey Hounds) ,, ,,	,,	,,	1839
	Kennel Scenes	,,	,,	1837
	Stable Scenes	,,	,,	1837
	Fox Hounds and Whelps	,,	,,	n. d.
	Henry Oldaker on Pilot	,,	,,	n.d.
2	*Stable Scenes*	,,	J. F. Herring.	
	Fox and Partridge	,,	Reinagle.	
	Thomas Scotland. Lithograph	,,	G. B. Spalding.	

Giller, William (fl. 1830-1860). Mezzotinter.

Tyrwhitt Drake and Hounds	After Barraud.	
Beaufort Hunt	,,	,,
Painter, Retriever	,,	A. Cooper.
Shooter's Companions	,,	,,
Harvey Combe	,,	,,
Daniel Haigh	,,	,,
Fox Hounds Running in Covert	,,	R. B. Davis. 1829
C. Davis on Columbine	,,	,, 1831
Rice Wynne	,,	G. Garrard.
Richard Tattersall	,,	C. Hancock.
Lord Middleton with his Spaniels	,,	,,
George Baker	,,	,,
Group of Favourites	,,	G. W. Horlor.
Brookside Harriers	,,	G. H. Laporte.
John Mytton with his Hounds	,,	W. Webb.
Duke of York on his last Shooting Excursion	,,	A. B. van Worrell.

Gleadah, J. Aquatinter.

Hunting	After H. Alken.		n.d.
Boxing—Spring and Langan	,,	Clements Pitman	
Tandem	,,	J. Pollard.	1823
Four-in-hand	,,	,,	1823

Godby and Merke (James Godby, fl. 1810 ; H. Merke, fl. 1810).

	Fox Hounds				After T. Gooch.	
	Horse Racing.	From Plate 2	Orme's British Field Sports		S. Howitt.	1807
2	*Stag Hunting*	,, 5 & 6	,,	,,	,,	1807
2	*Hare Hunting*	,, 7 & 8	,,	,,	,,	1807
	Coursing	,, 9	,,	,,	,,	1807
	Woodcock Shooting	,, 10	,,	,,	,,	1807
	Pheasant Shooting	,, 11 & 12	,,	,,	,,	1807
	Partridge Shooting	,, 14	,,	,,	,,	1807
	Grouse Shooting	,, 15	,,	,,	,,	1807
	Snipe Shooting	,, 16	,,	,,	,,	1807
	Rabbit Shooting	,, 17	,,	,,	,,	1807
	Duck Shooting	,, 18	,,	,,	,,	1807
	Hare Shooting	,, 19	,,	,,	,,	1807
	Fox Hunting	,, 20	,,	,,	,,	1807

Green, Benjamin (1740-1800.) Mezzotinter.

Lord Pigot	After G. Stubbs.		1769
Lion and Horse	,,	,,	1769
Lion and Stag	,,	,,	1770
Phyllis, Pointer	,,	,,	1772
Horse and Lioness	,,	,,	1772
Brood Mares	,,	,,	n.d.

Green, Valentine (1739-1813). Mezzotinter.

Mr. Innes, the Golfer	After L. F. Abbott.
Scene in a Country Town	,, W. Mason.

Grozer, Joseph (fl. 1790). Mezzotinter.

Fight between Humphreys and D. Mendoza	After Einsle.
Isaac Perrins, Prize-fighter	,, C. M. Metz.
Fight between Mendoza and R. Humphreys	,, C. R. Ryley.
Litter of Foxes	,, C. Loraine Smith and G. Morland.

Guest, H.

John Press : Vine Hounds (Hunters' Annual)	After R. B. Davis.
Richard Simpson Puckeridge	,, ,,

Hacker, E.

Charles Davis on Traverser	After Barraud.
William Long on Bertha	,, ,,
All on the Downs	,, H. Desvignes.
Cossack	,, H. Hall.

Harris, John (fl. 1830-1860). Aquatinter.

4	*Steeplechasing* (*Night Riders of Nacton*)	After H. Alken.		1839
4	*Hunting*	,,	,,	1844
6	*Steeplechasing*	,,	,,	1848
6	*Hunting Accomplishments*	,,	,,	1850
4	*Hunting Casualties*	,,	,,	1850

4	*Pig Sticking*	After H. Alken.		1850
6	*Sporting Scraps*	,,	,,	1850
6	*Hunting Sketches*	,,	,,	1859
4	*Hunting Sketches*	,,	,,	n.d.
3	*Fores' Contrasts*	,,	,,	1852
	Steeple Chase Subjects	,,	,,	n.d.
	James Farquharson	,,	R. B. Davis.	1849
	Left at Home	,,	,,	1849
	Richard Burton (*Tidworth Hounds*). "Hunters' Annual"	,,	,,	1841
	C. Atkinson (*Lord Portman's Hounds*). "Hunters' Annual"	,,	,,	1841
	Beadsman, Race Horse	,,	H. Hall.	
	Ellington, Race Horse	,,	,,	
	Newminster, Race Horse	,,	,,	
	Blair Athol, Race Horse	,,	,,	
	Daniel O'Rourke, Race Horse	,,	,,	
	Lord Clifton, Race Horse	,,	,,	
	Rataplan, Race Horse	,,	,,	
	Stockwell, Race Horse	,,	,,	
	St. Albans, Race Horse	,,	,,	
	West Australian, Race Horse	,,	,,	
	Blink Bonny, Race Horse	,,	,,	
	Inheritress, Race Horse	,,	,,	
	Irish Birdcatcher, Race Horse	,,	,,	
	Thormanby, Race Horse	,,	,,	
	Voltigeur, Race Horse	,,	,,	
	Blue Bonnet, Race Horse	,,	,,	
	Musjid, Race Horse	,,	,,	
	Merry Beaglers, Race Horse	,,	C. Hancock.	
	Charles XII., Race Horse	,,	,,	
	Attila, Race Horse	,,	,,	
	Foig a Ballagh, Race Horse	,,	,,	
	Nutwith, Race Horse	,,	,,	
	Satirist, Race Horse	,,	,,	
	Travelling in Ireland	,,	M. Hayes.	
	Taglioni, Windsor Coach	,,	C. C. Henderson.	
	Changing Horses	,,	,,	
	Pulling Up to Unskid	,,	,,	
	The Olden Time	,,	,,	
2	*Fores' Sporting Trips : Going to the Moors ; Going to Covert.*	,,	,,	
	Fores' Coaching Incidents ; Going to a Fair ; Hunters and Hacks ; Cart Horses ; On the Road to Gretna ; Postchaise and Four.	,,	,,	
	All Right (Coaching Recollections)	,,	,,	
	In Time for the Coach	,,	,,	
	Late for the Mail	,,	,,	
	Alarm, Race Horse	,,	J. F. Herring.	
	Banter, Race Horse	,,	,,	
	Brunette, Race Horse	,,	,,	
	Emma, Race Horse	,,	,,	
	Inheritress, 1848, Race Horse	,,	,,	
	Flying Dutchman, 1849, Race Horse	,,	,,	
	Slane, Race Horse	,,	,,	
	The Mail Change, 1844	,,	,,	
	Race for the Emperor's Cup, 1845	,,	,,	
	Steeple Chase Oracles, 1847	,,	,,	
	Flying Dutchman and Voltigeur, 1851	,,	,,	
4	*Hunting, 1852*	,,	,,	

9	*Fores' Series of the Mother*, 1854-55	After	J. F. Herring.	
4	*Racing*, 1856	,,	,,	
	Return from the Derby, 1862	,,	,,	
4	*Hunting*, 1874	,,	,,	
	No Time to Spare for Refreshment	,,	Newhouse.	
	Overtaken by the Opposition	,,	,,	
	Osbaldeston Riding his Horse	,,	J. Pollard.	1831
4	*Aylesbury Grand Steeple Chase*	,,	,,	1836
	Four-in-hand, Hyde Park	,,	,,	1838
4	*Scenes on the Road to Epsom*	,,	,,	1838
	St. Leger, 1836	,,	,,	1837
4	*Doncaster Races*	,,	,,	1837
4	*Coaching*	,,	W. J. Shayer.	
4	*Coursing*	,,	,,	
	Tradesmen's Plate, Chester	,,	F. C. Turner.	
	Loyal Fox Hunter	,,	,,	1838
4	*Liverpool Grand National*, 1839	,,	,,	
	Crack Team	,,	J. F. Walker.	
	Poltimore Hunt	,,	Widgery.	
	Isaac, Race Horse	,,	T. Woodward.	

Hassall, John (1767-1825).

Aquatinter, Water Colour Painter and Engraver. Exhibited at Royal Academy, 1789-1819. Published a Life of his friend, George Morland.

	John Harrison	After	Forster.
4	*Fox Hunting*	,,	T. Hands.
	Dorset Fishermen with their Catch	,,	P. Reinagle.
4	*High Mettled Racer*	,,	T. Rowlandson.

Havell, Frederick James (1801-1840). Practised engraving and aquatint.

	The Blenheim leaving the Star Hotel, Oxford	After George Havell. (1797-1823)

Havell, Robert, Junior. Born at Reading, 1793; died, 1878, at Terrytown, N. York, U.S.A. Worked a great deal for the Pollards.

5	*Coaching*	After	H. Alken.	1837
	Coaching	,,	,,	n.d.
	Snipe and Wild Duck Shooting	,,	R. Havell	
	Pheasant Shooting	,,	,,	
	Partridge Shooting	,,	,,	
	Reading Telegraph Coaches	,,	,,	
	London Mail	,,	,,	
	Reading Coaches	,,	,,	
	Royal Telegraph, Manchester Day Coach	,,	,,	
	Paris Diligence and Cabriolet	,,	,,	
	Oxford and Opposition Coaches Entering London	,,	,,	
	Stage Coach	,,	J. Pollard,	1815
	Dover Mail	,,	,,	1815
	Stage Coach : Setting Off	,,	,,	1816
	Stage Coach : Arrival	,,	,,	1816
4	*Celebrated Fox Hunt*	,,	,,	1817
	Lioness Attacking Exeter Mail	,,	,,	1817
	Elected M.P.	,,	,,	1817
	London and Cambridge Light Post Coach	,,	,,	1820
	Oxford and Opposition Coaches	,,	,,	1824
	Four-in-Hand Entering a Park	,,	,,	1827
3	*Stage Coach (Taglioni)*	,,	,,	1827
	Angel Inn	,,	,,	n.d.
	Hawking	,,	G. Walker.	
	Doncaster Race Course	,,	,,	

Heath, William (1795-1840).

Chance, the Fireman's Dog .. .. After W. Heath.
4 *Shooting, Hunting and Fishing* .. .. ,, ,,
5 *Fishing* .. .. ,, ,,

Hester, E. G. Mezzotinter.

Summer and Winter .. .. After H. Alken.
Hunting Morning .. .. ,, C. Henderson.

Hodges, Charles Howard (1764-1837). Mezzotinter.

Pot8os, Race Horse .. .. After S. Gilpin.
Mambrino, Race Horse .. .. ,, G. Stubbs.
Protector, Race Horse .. .. ,, ,,

Houston, Richard (fl. 1721-1775). Mezzotinter.

Bay Malton, Race Horse .. .. After F. Sartorius.
Newmarket Races .. .. ,, ,,
Goldfinder, Race Horse .. .. ,, J. N. Sartorius.
Sedbury, Race Horse .. .. ,, J. Seymour.
Bald Charlotte, Race Horse .. .. ,, ,,
Bay Bolton, Race Horse .. .. ,, ,,
Chestnut Arabian, Race Horse .. .. .. ,, ,,
Dormouse, Race Horse .. .. ,, ,,
Cullen Arabian, Race Horse .. .. ,, ,,
Lion and Lioness .. .. ,, G. Stubbs.
James Sayer .. .. ,, Zoffany.

How, R. Aquatinter.

Bay Malton Beating King Herod .. .. .. After F. Sartorius.

Howitt, Samuel (*c.* 1765-1822).

6 *Hunting* .. .. After S. Howitt. 1802
4 *Hunting* .. .. ,, ,, 1803

Huffam.

Drawn Blank, Race Horse .. .. After H. Hall.

Hull, Edward (fl. 1820-1825).

Lithographer and Designer chiefly of Military Costume Plates.
6 *Fox Hunting* .. .. After E. Hull.

Hullmandel, C. Lithographer.

6 *The Right Sort* (*Morning and Afternoon.*) .. .. After H. Alken. 1821
Changing Horses .. .. ,, C. Henderson.
T. C. Eyton .. .. ,, H. L. Pratt.

Humphreys, William.

Meet at Melton .. .. After Sir F. Grant.

Hunt, Charles (fl. 1820-1850). Designer and Aquatinter.

4 *Hunting* .. .. After H. Alken. 1820
1 *Driving: A Fine Young English Gentleman* .. ,, ,, 1820
6 *Meltonians* .. .. ,, ,, 1823
Mail Coach .. .. ,, ,, 1823
Driving: "Most Howdacious" .. .. .. ,, ,, 1830
4 *Steeple Chase* .. .. ,, ,, 1832
4 *Hunting* .. .. ,, ,, 1839

C. Hunt (*Cont.*)

4	*Hunting*	After H. Alken.		n.d.
	Driving	,,	,,	n.d.
4	*Hurdle Race*	,,	,,	n.d.
	The Bet	,,	,,	n.d.
	The Leap	,,	,,	n.d.
4	*Shooting*	,,	,,	n.d.
2	*Hunting Phæton*	,,	H. G. Alken.	
4	*Grand Leicestershire Fox Hunt*	,,	,,	
	Last Grand Steeple Chase at the Hippodrome, Kensington	,,	,,	
	Very Spicy	,,	,,	
	Chantilly Derby	,,	Campion.	
	Ad Montem	,,	,,	
	Our Nell (*Oaks*, 1842), *Race Horse*	,,	A. Cooper.	
	The Hero (*John Day, Junior, up*), 1843, *Race Horse*	,,	,,	
6	*Joys of the Chase*	,,	,,	
2	*Road Riders or Funkers*	,,	R. B. Davis.	1841
	Sweetmeat, Race Horse	,,	H. Desvignes.	
	Brighton Hurdle Race	,,	G. Earp.	
4	*Racing*	,,	M. Egerton.	
	Nancy, Race Horse	,,	H. Hall.	
	Blue Bonnet, Race Horse	,,	,,	
	Surplice, Race Horse	,,	,,	
	Fight between Broome and Hannan	,,	Heath.	
	Chorister. St. Leger Winner, 1831	,,	J. F. Herring.	
	Margrave. St. Leger Winner, 1832	,,	,,	
	Rockingham. St. Leger Winner, 1833	,,	,,	
	Queen of Trumps. St. Leger Winner, 1835	,,	,,	
	Elis. St. Leger Winner, 1836	,,	,,	
	Mango. St. Leger Winner, 1837	,,	,,	
	Touchstone, Race Horse	,,	,,	
	Industry. Winner of the Oaks, 1838	,,	,,	
	Lancelot. St. Leger Winner, 1840	,,	,,	
	Nutwith. St. Leger Winner, 1843	,,	,,	
	Caravan, Race Horse	,,	,,	
	Alice Hawthorn, Race Horse	,,	,,	
	Actæon, Race Horse	,,	,,	
	Sweetmeat, Race Horse	,,	,,	
	Sir Tatton Sykes, Race Horse	,,	,,	
	Sheet Anchor, Race Horse	,,	,,	
	Orville, Race Horse	,,	,,	
	Van Tromp, Race Horse	,,	,,	
	Velocipede, Race Horse	,,	,,	
	Venison, Race Horse	,,	,,	
	Trotting Match by Burke	,,	,,	1839
	James Nunn on his Hack	,,	,,	n.d.
4	*Fores' Stable Scenes*	,,	,,	
	Spaniel. Derby Winner	,,	,,	1831
	St. Giles. Derby Winner	,,	,,	1832
	Dangerous. Derby Winner	,,	,,	1833
	Emilius, Race Horse	,,	,,	1834
	Plenipotentiary, Race Horse	,,	,,	1834
	Tramp, Race Horse	,,	,,	1834
	Mundig. Derby Winner	,,	,,	1835
	Catton, Race Horse	,,	,,	1836
	Camel, Race Horse	,,	,,	1836
	Blacklock, Race Horse	,,	,,	1836
	Bay Middleton. Derby Winner	,,	,,	1836
	Sultan, Race Horse	,,	,,	1836
	Partisan, Race Horse	,,	,,	1836

C. Hunt *(Cont.)*

	Zinganee, Race Horse	After J. F Herring.		1836
	Whisker, Race Horse	,,	,,	1836
	Miss Letty, Race Horse	,,	,,	1836
	Phosphorus. Derby Winner	,,	,,	1837
	Don John. St. Leger Winner	,,	,,	1837
	Walton, Race Horse	,,	,,	1838
	Amato. Derby Winner	,,	,,	1838
	Gohanna, Race Horse	,,	,,	1838
	Whalebone, Race Horse	,,	,,	1838
	Charles XII., Race Horse	,,	,,	1839
	Beeswing, Race Horse	,,	,,	1839
	Bloomsbury, Derby Winner	,,	,,	1839
	Grey Momus, Race Horse	,,	,,	1839
	Harkawayf Race Horse	,,	,,	1839
	Ascot Grand Stand	,,	,,	1839
	St. Leger, Doncaster, 1839	,,	,,	1839
	Crucifix, Race Horse	,,	,,	1840
	Comus, Race Horse	,,	,,	1840
	Beggarman, Race Horse	,,	,,	1840
	Little Wonder. Derby Winner	,,	,,	1840
	Glaucus, Race Horse	,,	,,	1840
	Euclid, Race Horse	,,	,,	1840
	Langar, Race Horse	,,	,,	1840
	Deception, Race Horse	,,	,,	1840
2	*Chantilly Races*	,,	,,	1841
	Anatole, Race Horse	,,	,,	1841
	Coronation. Derby Winner	,,	,,	1841
	Ghuznee, Race Horse	,,	,,	1841
	Poetess, Race Horse	,,	,,	1841
	Poison, Race Horse	,,	,,	1841
	Carriage Horses	,,	,,	1841
	Post Horses	,,	,,	1841
	Beeswing, Race Horse	,,	,,	1842
	Lady Hampton, Race Horse	,,	,,	1842
	Defence, Race Horse	,,	,,	1843
	Cotherstone. Derby Winner	,,	,,	1843
	Orlando. Derby Winner	,,	,,	1844
	Foig a Ballagh, Race Horse	,,	,,	1844
	Merry Monarch. Derby Winner	,,	,,	1845
	Start for the Derby	,,	,,	1845
	New London Royal Mail	,,	C. Hunt.	
	Red Rover Coach	,,	,,	
4	*Fox Hunting*	,,	,,	1838
	Lottery, Race Horse	,,	,,	
	Birthday Team—Roadsters	,,	,,	
	Leamington Steeple Chase	,,	,,	
	Hereford and Monmouth Steeple Chase	,,	,,	
	The Derby	,,	,,	
22	*Winning Horses*	,,	,,	
	Grand Military Steeple Chase	,,	,,	
4	*Northampton Steeple Chase*	,,	,,	
	Sefton, Race Horse	,,	,,	
	Musjid, Race Horse	,,	,,	
4	*Liverpool Grand National*	,,	,	
4	*The Worcester*	,,	,,	
	The Dublin National Steeple Chases	,,	,,	
4	*Hunting*	,,	,,	1843
	Blink Bonny, Race Horse	,,	,,	
	Mails Starting from G.P.O. Lombard Street	,,	S. J. E. Jones.	
	Fox Hunter	,,	,,	

C. Hunt *(Cont.)*

	Brighton Coach at the Bull and Mouth	After Lambert.		
	Tom Thumb, Trotter	,,	,,	
	Sportsman's Visit	,,	,,	
	William Long on Milkman	,,	J. Loder.	1857
8	*Express Extraordinary*	,,	Newhouse.	1839
4	*Death of Tom Moody*	,,	J. Pollard.	1829
	Unicorn, Norwich and Cromer Coach	,,	,,	1830
	Quicksilver, Royal Mail	,,	,,	1835
6	*Epsom Races*	,,	,,	1836
4	*Fox Hunters' Meeting*	,,	,,	1839
	New London Royal Mail	,,	,,	1851
	Red Rover, Southampton Coach	,,	,,	1851
6	*Epsom*	,,	,,	n.d,
	Fishing	,,	,,	n.d.
4	*Racing*	,,	,,	n.d.
	Brighton Day Mails. Duke of Beaufort's Coach at the Bull and Mouth	,,	W. J. Shayer.	
	Emperor, Race Horse	,,	,,	
	Hitchin Coach	,,	,,	
	Brighton Coach: "The Age"	,,	,,	
	Newton Races	,,	C. Towne.	1831
4	*Fox Chase: "A Southerly Wind and a Cloudy Sky"*	,,	F. C. Turner.	1853
	Hornsea, Race Horse	,,	,,	1836
6	*Shooting*	,,	,,	1836
	Dying Fox Hunter	,,	,,	1837
	Nonpareil Trotting 100 Miles	,,	,,	1837
4	*Leamington Grand Steeple Chase*	,,	,,	1838
	Start and Coming to the Derby	,,	,,	1838
4	*Young English Fox Hunter*	,,	,,	1841
6	*Shooting*	,,	,,	1841
	Confidence, Trotter	,,	Wombill.	
	Worcester Race Course	,,	Zeigler.	

Hunt, George (fl. 1820-1845). Aquatinter.

	Coaching · Bath Coach	After H. Alken.		1820
4	*Hunting*	,,	,,	1823
	Coaching	,,	,,	1823
	Shooting; The Gamekeeper	,,	,,	1829
	Extraordinary Match	,,	,,	1831
4	*Shooting*	,,	,,	n.d.
6	*Hunting*	,,	,,	n.d.
	Miss Elis, Race Horse	,,	A. Cooper.	
	London, Canterbury and Dover Coach	,,	M. Egerton.	
	The Great Coach	,,	,,	
23	*Airy Nothings*	,,	,,	
4	*Racing*	,,	,,	
	Mail and Stage Coach	,,	,,	
	Driving Tandem	,,	,,	
	Waggon, Coach, Park Phaeton	,,	,,	
18	*Fishing and Pedestrianism*	,,	,,	
	Post Office, Ostend	,,	,,	
	Spreading	,,	C. Henderson.	
	Waking Up Sketches	,,	,,	
2	*Pheasants*	,,	G. Hunt.	
	Stage Coach	,	S. J. E. Jones.	
	Elephant and Castle	,,	,,	
	Gamekeepers Returning	,,	,,	
	Favourite Cob	,,	J. Loder.	
	Approach to Xmas	,,	J. Pollard.	1820

George Hunt (*Cont.*)

	View on the Highgate Road; London and Birmingham Coach	After J. Pollard.		1820
	Mail in Deep Snow	,,	,,	1820
	Liverpool Umpire	,,	,,	1825
	Cambridge Telegraph	,,	,,	1825
	Highgate Tunnel	,,	,,	1825
	Mail Coach in a Fog	,,	,,	1825
	Mail Coach by Moonlight	,,	,,	1825
4	*Racing*	,,	,,	1826
	St. Martin's le Grand; Edinburgh Mail	,,	,,	1829
	Doncaster Races	,,	,,	1834
2	*St. Albans Tally Ho Stakes*	,,	,,	1834
	Edinburgh and London Mail	,,	,,	1838
2	*Fishing*	,,	,,	n.d.
	Satirist, Race Horse	,,	G. B. Spalding.	
	Worcester Race Course	,,	F. C. Turner.	

Hunt, C. and G.

6	*St. Albans Grand Steeple Chase*	After J. Pollard.	1832
2	*St. Albans Tally Ho Stakes*	,, ,,	1834
4	*Vale of Aylesbury Steeple Chase*	,, F. C. Turner.	
4	*Vale of Aylesbury Steeple Chase*	,, Zeigler.	

Hunt, G., and Mackrell, J. R.

	Moore's Tally Ho	After F. C. Turner.	
	Noble Tips	,, ,,	1852

Jenkins, D. (fl. 1786).

	Country Race Course	After W. Mason.

Jones, E.

	Partridge Shooting	After G. Morland.

Jones, John (c. 1750-1797). Mezzotinter.

	Tregonwell Frampton	After J. Wootton.

Jukes, Francis (1745-1812). Engraver of many naval and social prints. Those of Courtship and Matrimony are much esteemed.

6	*Death of a Race Horse*	After Ansell.	
	Gohanna	,,	J. Boultbee.
	Modish, Fox Hound	,,	S. Gilpin.
	Dash, Pointer	,,	,,
	Highflyer, Race Horse	,,	,,
8	*Pytchley Hunt*	,,	C. Loraine Smith
	Billesdon Coplow Day	,,	,,

Jukes, F., and Clark.

4	*Fox Hunting*	After D. Wolstenholme.	1811

Jukes, F., and Pollard, R.

	Fox Hunting	After R. Pollard.

Keating, George (fl. 1790). Mezzotinter.

	Party Angling	After G. Morland.

Kingsbury, Henry (fl. 1780). Mezzotinter of the J. R. Smith School.

Daniel Mendoza, Prize-fighter .. .. .. After J. Robineau.

Knight, Charles (fl. 1790).

Angling .. .. After R. Westall.

Laurie, Robert (*c.* 1740-1804).

2 *Setters after a Pheasant* .. .. After J. N. Sartorius.
Frightened Horse .. .. ,, G. Stubbs.

Leney, William, S. (1769-1831). Stipple Engraver.

Harriers .. .. After J. P. Hackert.

Lewis, Charles George (1808-1880). Son of F. C. Lewis. Mezzotinter, Etcher and Line Engraver.

The Melton Breakfast .. .. After Sir F. Grant.

Lewis, Frederick Christian (1779-1856). Engraver and Landscape Painter. Studied aquatint under J. C. Stadler.

Smithfield Market .. .. After Agasse.
Stage Waggon .. .. ,, ,,
Mail Coach .. .. ,, ,,
6 *Hunting · The Quorn* .. .. ,, H. Alken. 1835
4 *Hunting; Appointment; Getting Away; Full Cry; The Death* .. .. ,, ,, n.d.
Cricket near Richmond .. .. ,, E. Dorrell.
Formosa, Race Horse .. .. ,, J.F. Herring. 1868
Partridge and Springing Spaniels .. .. .. ,, P. Reinagle.
Pheasant .. .. ,, ,,
Ptarmigan .. .. ,, ,,
Black Game .. .. ,, ,,
Snipe .. .. ,, ,,
Wild Duck .. .. ,, ,,
Fox Breaking Cover .. .. ,, ,,
Otter Hunting .. .. ,, ,,
Woodcock Shooting .. .. ,, ,,

Lucas, Alfred (fl. 1850).

Hounds in the Royal Kennels at Ascot. .. .. After R. B. Davis.

Lupton, Thomas Goff (1791-1873). Mezzotinter.

Mr. Warde on Blue Ruin .. .. After Barraud.
Jovial Fox Hunters .. .. ,, Luke Clennel.
Dogs Fighting .. .. ,, A. Cooper.
Fleur de Lys, Race Horse .. .. ,, ,,
Thomas Waring .. .. ,, ,,
Shooters' Companions .. .. ,, ,,
Good Morning .. .. ,, ,,
Blagdon Meet .. .. ,, J. W. Snow.

Lynch, James Henry. Lithographer. Ex. R.A. (1836-1865).

Lords Robert and Charles Manners .. .. .. After J. Ferneley.

Mackrell, James R. (fl. 1840). Aquatinter.

Mendicant .. .. After J. F. Herring.
Pyrrhus the First, Race Horse .. .. .. ,, ,, 1846

The Baron .. .. After J. F. Herring.
Gladiator .. .. ,, ,,
Sir Tatton Sykes .. .. ,, ,,
4 *Fox Hunting* .. .. ,, ,, 1846
Charming Polly, Race Horse .. .. ,, W. J. Shayer.
Alice Hawthorn, Race Horse .. .. ,, ,,
Godolphin Arabian; "Scham" .. .. .. ,, F. C. Turner.
Roxana, Race Horse .. .. ,, ,,
Heigh Ho Tantivy .. .. ,, ,,
Coronation, Race Horse .. .. ,, ,,
Satirist, with Scott .. .. ,, ,, 1841
Tipperary Hunt .. .. ,, ,,
Our Nell, Race Horse .. .. ,, ,,
Attila, Race Horse .. .. ,, ,,
Ghuznee, Race Horse .. .. ,, ,,

Maile, George (fl. 1825).

Woodcock Shooting .. .. After S. Howitt.
The Sportsman (Thomas Gosden) .. .. .. ,, B. Marshall.
Roebuck Shooting .. .. ,, P. Reinagle.

Merke, Henri (fl. 1820).

Dog Fox and Terriers .. .. After D. Wolstenholme. 1811

Merke and Nichols.

Puffin Shooting .. .. After P. Reinagle.

Meyer, Henry (1783-1847). Worked in mezzotint and stipple.
William Hutchinson .. .. After J. L. Pardon.

Miller, Andrew (fl. 1750). Mezzotinter.
George Taylor, Prize-fighter .. ..

Morris, T. (fl. 1780). Line Engraver.
Mares and Foals .. .. After Garrard.
Fox Hunting .. .. ,, S. Gilpin.
Hawking .. .. ,, ,,

Morton, G. (fl. 1825). Aquatinter.
Driving .. .. After H. Alken. 1827
Driving .. .. ,, ,, n.d.

Mottram, Charles (*c.* 1807-1876). Line Engraver.
John Josselyn and Hounds .. .. After E R. Smith.
Lord Coventry .. .. ,, ,,

Murphy, John (*c.* 1748-*c.* 1800). Mezzotinter.
A Tiger .. .. After G. Stubbs.

Nichols and Bluck.

Snipe Shooting .. .. After P. Reinagle.
Coursing .. .. ,, ,,
Woodcock .. .. ,, ,,

Papprill, H. A. (fl. early part of nineteenth century).
Night Team; Brighton Mail .. .. .. After C. Henderson.
Coursing .. .. ,, G. H. Laporte.
Down Hill; The Skid; Up Hill: Springing Them ,, W. J. Shayer.

Peltro, John, and Neagle (John Peltro, 1760-1808).

4	*Fox Hunting*	After J. N. Sartorius.		

Pether, W. Mezzotinter.

	Gimcrack, Race Horse	After G. Stubbs.	

Philip, T.

	Old Berkshire Hunt	After J. Goode.	1853

Pollard, James. Son of Robert. Designer and Engraver.

4	*Shooting*	After H. Alken.	1841
	Hunters at Covertside	,, S. Alken.	
4	*Shooting*	,, ,,	
	Death of the Fox	,, E. Gill.	
	Dr. Syntax, Race Horse	,, J. Pollard.	1817
2	*Epsom Races*	,, ,,	1818
2	*Newmarket*	,, ,,	1819
2	*Easter Monday ; Epping Forest*	,, ,,	1820
3	*John Gilpin's Famous Ride*	,, ,,	1820
	Ad Montem	,, ,,	1820
	Gustavus, Race Horse	,, ,,	1821
6	*Shooting*	,, ,,	1821
	Moses, Race Horse	,, ,,	1822
	Emilius, Race Horse	,, ,,	1823
	Barefoot, Race Horse	,, ,,	1823
	Cambridge Coach	,, ,,	1824
	Royal Mail Coach (Mathews' and Newman's)	,, ,,	1824
2	*Patent Stage Coach*	,, ,,	1824
	Cedric, Race Horse	,, ,,	1824
	Jerry, Race Horse	,, ,,	1824
2	*Coursing in Hatfield Park*	,, ,,	1824
	Memnon, Race Horse	,, ,,	1825
	St. Leger, Doncaster	,, ,,	1825
	Mail Changing Horses at the Falcon	,, ,,	1832
	Coach and Horses, Ilford, Yarmouth Mail	,, ,,	1832
	The Eagle, Snaresbrook	,, ,,	1832
	London, Edinburgh and Glasgow Coach	,, ,,	1835
	New General Post Office, 1829	,, ,,	n.d.
	Epsom Downs	,, ,,	n.d.
	Fairlop Fair	,, ,,	n.d.
	Royal Mail Coach	,, ,,	n.d.
	Manchester and London Stage Coach	,, ,,	n.d.
	Paddington and Bank Coach	,, ,,	n.d.
	Royal Mail Passing a Toll Gate	,, ,,	n.d.
	Woodcock Shooting	,, ,,	n.d.
	Polecat and Terrier	,, ,,	n.d.
	Creeping Sally : Trotting Match	,, J. N. Sartorius.	1816
4	*Coursing at Epsom*	,, ,,	1821
	Breaking Cover	,, ,,	1821
	Maid of the Mill, Race Horse	,, ,,	1824

Pollard, Robert (1755-1838). Designer and Engraver in stipple and aquatint.

	Fox Chase	After W. Ellis.	
	Modish, Pointer	,, S. Gilpin.	
	Dash, Pointer	,, ,,	
	York Coach	,, J. Pollard.	1815
	Stage Coach with Opposition	,, ,,	1815
4	*Hunting*	,, ,,	1819

	Tiresias, Race Horse	After J. Pollard.		1819
4	*Newmarket*	,,	,,	1825
	Wings, Race Horse	,,	,,	1825
4	*Hunting*	,,	R. Pollard.	1806
2	*Hunting*	,,	,,	1807
4	*Hunting*	,,	J. N. Sartorius.	n.d.

Porter, J.

	Lord Rivers, second Baron	After Agasse.	

Pyall, H. C.

Early nineteenth century. Often worked in conjunction with other artists.

	Coaching: Park Gate	After H. Alken.		1832
	The Leap	,,	,,	1832
	Hyde Park Corner: Grand Western Entrance to London	,,	H. Brooks.	
	Bessie Bedlam, Race Horse	,,	J. F. Herring.	1828
	Dog and Fox	,,	G. Jones.	
	Cock and Pheasants	,,	,,	
	Pheasants in Danger	,,	,,	
2	*First of September*	,,	,,	
4	*Shooting*	,,	,,	
	The Contention	,,	,,	
	The Rivals	,,	,,	
	Gamekeepers Refreshing	,,	S. J. E. Jones.	
	May Fly Fishing: October Evening	,,	,,	
	London and Bath New Steam Carriage	,,	G. Morton.	
	Sharper, Race Horse	,,	G. D. Newmarsh.	1828
	Hunters on their Way to the Stables	,,	J. Pollard.	1829
	Post Boys Watering their Horses	,,	,,	1829
	N.E. View of G.P.O: Mails Preparing to Start	,,	,,	1832
6	*Northampton Grand Steeple Chase*	,,	,,	1833
	Ascot Races	,,	,,	1834
	Plenipotentiary, Race Horse	,,	,,	1834
	Goodwood Races	,,	,,	1834
	Doncaster Grand Stand	,,	,,	1835
	Lucy, a Bull Bitch	,,	C. Loraine Smith.	
2	*Shooting*	,,	F. C. Turner.	
	The Fair and the Bargain	,,	,,	
	Celebrated Tom Thumb, Trotter	,,	,,	
	West Acre Staghounds	,,	,,	
	Mail Coach Behind Time	,,	H. Walter.	

Reeve, R. G. (fl. 1810-1840). Aquatinter.

4	*Shooting*	After H. Alken.		1813
	Tandem at Cover	,,	,,	1825
4	*Cock Fighting*	,,	,,	1825
	Pigeon Shooting	,,	,,	1828
4	*Fox Hunting*	,,	,,	1828
2	*Racing*	,,	,,	1846
2	*Shooting; Keepers on the Look-out*	,,	,,	1846
	Tarrare, Race Horse	,,	D. Dalby.	
2	*Coursing*	,,	R. B. Davis.	n.d.
6	*Shooting*	,,	,,	1836
	Mail Coach, Hyde Park Corner	,,	J. Doyle.	
	Union, Paris and Dover Coach	,,	Galinilo.	
	Knutsford Race Course	,,	Hazlehurst.	

	Tarrare, Race Horse	After J. F. Herring.	1826
	Matilda, Race Horse	,, ,,	1827
	Mameluke, Race Horse	,, ,,	1827
	Cadland, Race Horse	,, ,,	1828
	Bessie Bedlam, Race Horse	,, ,,	1828
	Frederick, Race Horse	,, ,,	1829
	The Colonel, Race Horse	,, ,,	1829
	Rowton, Race Horse	,, ,,	1829
	Priam, Race Horse	,, ,,	1830
	Birmingham, Race Horse	,, ,,	1831
	Cocktails Done : Yellowham Wood	,, W. P. Hodges.	
2	*Chase of the Roebuck and Death of the Roebuck* ..	,, ,,	
2	*Hare Hunting*	,, ,,	
4	*Pheasant and Grouse Shooting*	,, S. Howitt.	
4	*Liverpool Grand National*	,, G. H. Laporte.	
	Pericles, Race Horse	,, B. Marshall.	
	Streaky Red Deer	,, ,,	
18	*Coaching Scenes*	,, Newhouse.	
	One Mile from Gretna : False Alarm on the Road	,, ,,	
	Mail Coach Changing Horses	,, J. Pollard.	1825
	York and Edinburgh Coach	,, ,,	1825
	Mail Coach in a Drift of Snow	,, ,,	1825
	Mail Coach in a Storm of Snow	,, ,,	1825
	Mail Coach in a Thunderstorm	,, ,,	1825
	Derby Stakes at Epsom	,, ,,	1828
	Royal Mail at the Angel, Islington	,, ,,	1828
	Mail Coach in a Fog	,, ,,	1829
2	*Mail Coach Leaving G.P.O. : Day-time—Night-time*	,, ,,	1830
	Smithfield Meat Market	,, ,,	1831
4	*Fishing*	,, ,,	1831
4	*Racing : Goodwood, Epsom, Ascot, and Doncaster*	,, ,,	1836
	Taglioni, Winter Coach	,, ,,	1837
	Ascot Races : Procession of King George IV. ..	,, ,,	n.d.
2	*Fishing* (Published by McCormick.)	,, ,,	n.d.
	London Fire Engines	,, ,,	n.d.
	Cricket at Rugby School	,, T. Pretty.	
	Paris and Dover Coach	,, G. S. Tregear.	
	Heaton Park Races	,, F. C. Turner.	1836
	Artaxerxes, Horse in a Dog Cart	,, ,,	1838
	Ascot Heath	,, ,,	1837
4	*Hawking*	,, ,,	1839
4	*Fox Hunting*	,,D. Wolstenholme.	
		,,	1806
4	*Shooting*	,, ,,	1806
4	*Coursing*	,, ,,	1806
4	*Stag Hunting*	,, ,,	1808
4	*Shooting : First of September*	,, ,,	1811
	Beagles ; Fox Hounds ; Harriers ; Stag Hounds	,, ,,	1812
4	*Fox Chase*	,, ,,	1817
4	*Fox Hunting*	,, ,,	1834
4	*Shooting*	,, ,,	1834
	Driver—Trotter	,, ,,	1834
	Epping Forest Stag Hunt	,, D. Wolstenholme, Junior.	

Reeve and Hunt.

4	*Steeple Chasing* (Hippodrome, Kensington) ..	After H. Alken, Junior.	n.d.

Reeve, Thomas (fl. 1805-1840).

4	*Hunting*	After H. Alken.		1835
4	*Shooting*	,,	,,	n.d.
4	*Coursing*	,, D. Wolstenholme.		1807
2	*Cover Shooting*	,,	,,	n.d.
	Fox Chase	,,	,,	n.d.

Reynolds, Samuel William (1773-1835). Mezzotinter.

Setters	After G. Morland.		1799
Poacher	,,	,,	1806
Mail Coach in a Storm	,,	,,	1801
Lord Glamis and Staghounds	,, D. Wolstenholme.		1825
John Goldham	,,	,,	1806

Roberts, J. Line Engraver.

Fox Hunting .. After J. Seymour.

Rosenberg, Christian fl. 1800-1850). Aquatinter.

	Last Stage on the Portsmouth Road	After Agasse.	
	Singular Death of Tom Moody	,, E. Duncan.	
10	*Beaufort Hunt*	,, W. P. Hodges.	
2	*Scottish Election*	,, C. B. Newhouse.	
	Hyde Park Corner	,, J. Pollard.	1828
	Gloucester Coffee House	,, ,,	1828
	Stage Coach Ascending Steep Hill	,, ,,	1828
	Stage Coach Descending Steep Hill	,, ,,	1828
8	*Chances of the Steeple Chase*	,, ,,	1834
	Entrance to Hyde Park	,, ,,	1844
	Death of Tom Moody	,, ,,	n.d
	Surrey Cricket Ground	,, C. Rosenberg.	

Rosenberg, F.

Opposition Coaches	After C. B. Newhouse.		
Sir Joshua Beating Filho da Puta at Newmarket	,, J. Pollard.		1816
Mail in a Flood	,,	,,	1827
Mail Coach	,,	,,	1829
Stage Coach	,,	,,	1829
Royal Mail Passing a Sportsman	,,	,,	1830
Mail Leaving the Swan with Two Necks	,,	,,	1831

Rudge, B.

Coaching : Bedford Times .. After B. Rudge.

Say, William (1768-1834). Mezzotinter.

Morelli, Race Horse	After H. B. Chalon.	
Vandyke, Race Horse	,,	,,

Scott, James (fl. 1860).

Duke and Duchess of Beaufort .. After Sir F. Gran.

Scott, John (1774-1827).

Warwick, a Hackney	After A. Cooper.	
Crib and Rosa, Bull Terriers	,,	,,
Grouse : Red and Black	,, S. Elmer.	
Death of the Fox	,, S. Gilpin.	

Spangles, a Hunter .. .. After B. Marshall.
Breaking Cover .. .. ,, P. Reinagle.
Spaniel, a Pointer .. .. ,, ,,
Lapdog Beagles .. .. ,, ,,
Field Spaniels .. .. ,, ,,
Pitch, a Terrier .. .. ,, ,,
Spanish Pointer .. .. ,, G. Stubbs.
Orville, Race Horse .. .. ,, Clifton Thomson.

Simmons, William Henry (1811-1882).

Vine Hunt Meeting, 1844 .. .. After H. Calvert.
James Hills, Goddard and Slater .. .. .. ,, J. Goode.
Bedale Hunt .. .. ,, A. Martin.
Ranton Abbey Shooting Party .. .. .. ,, Sir F. Grant.

Simpson (fl. 1790).

Coursing .. .. After J. C. Ibbetson.

Smart and Hunt.

2 *Doncaster Races* .. .. After J. Pollard. 1832
4 *Epsom Races* .. .. ,, ,, 1834

Smith, C. N.

Cambridgeshire Stakes .. .. After H. Alken. 1859
Quite Fresh : Deat Beat .. .. ,, S. Alken.
Voltigeur and Russborough, St. Leger, 1850 .. .. ,, H. T. Davis.

Smith, J. H.

John Charlton and Fox Hounds .. .. .. After R. B. Davis. 1839

Sutherland, T. (1785-1838). Aquatinter.

Grouse and Partridge ; Pheasant and Duck Shooting After H. Alken. 1817
4 *Shooting* .. .. ,, ,, 1817
4 *Hunting* .. .. ,, ,, 1817
4 *Hunting* (two sets) .. .. ,, ,, 1817
4 *Racing* .. .. ,, ,, 1818
9 *Hunting* (By Cooper and Sutherland) .. .. ,, ,, 1818
9 *Hunting* .. .. ,, ,, 1818
2 *Racing ; Epsom* .. .. ,, ,, 1819
4 *Fox Hunting* .. .. ,, ,, 1820
6 *High Mettled Racer* .. .. ,, ,, 1821
4 *Hunting* .. .. ,, ,, 1821
4 *Racing* .. .. ,, ,, 1824
4 *Hunting : Leicestershire Covers* .. .. .. ,, ,, 1824
6 *Shooting* .. .. ,, ,, 1824
4 *Hunting* .. .. ,, ,, 1830
Hunting : Going Home .. .. ,, ,, 1837
2 *Shooting : Gamekeepers' Midday Meal* .. .. ,, ,, n.d.
4 *Hunting* .. .. ,, ,, n.d.
Epsom Race Course .. .. ,, ,, n.d.
6 *Horsemanship* .. .. ,, ,, n.d.
4 *Coursing* .. .. ,, ,, n.d.
2 *Fox Hunting* .. .. ,, S. Alken.
4 *Coursing* .. .. ,, ,,
Thief Disturbed and Biter Bit .. .. .. ,, ,,
10 *Hunting Scenes* .. .. ,, C. Ansell.
3 *Brighton Races* .. .. ,, J. Barenger.
4 *Pheasant Shooting* .. .. ,, ,,

T. Sutherland (*Cont.*)

4	*Wild Duck Shooting*, and others forming a series of sixteen	After J. Barenger.		
	Old Billy, Horse	,,	Bradley.	
	Tarrare, Race Horse	,,	D. Dalby.	1826
	Jack Spigot, Race Horse	,,	,,	
4	*Fox Hunting*	,,	R. B. Davis.	
2	*Royal Hunt*	,,	,,	
	Filho da Puta, Race Horse	,,	J. F. Herring.	1815
	Duchess, Race Horse	,,	,,	1816
	Ebor, Race Horse	,,	,,	1817
	Reveller, Race Horse	,,	,,	1818
	Antonio, Race Horse	,,	,,	1819
	St. Patrick, Race Horse	,,	,,	1820
	Jack Spigot, Race Horse	,,	,,	1821
	Theodore, Race Horse	,,	,,	1822
	Magistrate, Race Horse	,,	,,	1822
	Barefoot, Race Horse	,,	,,	1823
	Jerry, Race Horse	,,	,,	1824
	Memnon, Race Horse	,,	,,	1825
	Peacock, Islington	,,	J. Pollard.	1823
4	*Fox Hunting*	,,	D. Wolstenholme.	1817
4	*Shooting*	,,	,,	1823
4	*Fox Hunting*	,,	,,	1823
4	*Coursing*	,,	,,	1823
	Surrey Hunt	,,	,,	1828

Sympson, J. (fl. 1730). Line Engraver.

Greyhounds Coursing a Hare	After J. Seymour.	
Race Between Looby and Conqueror	,,	J. Wootton.
Race Between Grey Windham and Bay Bolton	,,	,,

Townley, Charles (fl. 1790). Mezzotinter.

Adonis, Race Horse.	After B. Marshall.	1796
Bungay, Race Horse	,,	,, 1796
Anvil, Race Horse	,,	G. Stubbs.

Turner, C. (1774-1857). Mezzotinter.

	Preparing to Start	After Agasse	
	Coming In	,,	,,
6	*Horses Taking their Gallop*	,,	,,
	Wellesley Arabian	,,	,,
	Dash, Dog	,,	,,
	Young Snowball, Greyhound	,,	,,
	Rubens, Race Horse	,,	J. Barenger.
	Birds, British Feather Game	,,	,,
	Fox and Cubs	,,	T. Bennet. 1807
	Fox Hounds and Whelps	,,	,,
	Hares	,,	,,
	Badgers	,,	,,
	Fox and Cubs	,,	,, 1821
	Bitch and Pups	,,	,,
	Beauty, Dog	,,	,,
	Beauty, Horse	After T. Bennet.	
8	*Poacher's Progress*	,,	C. Blake.
	Interior of Fives Court: Boxing Match	,,	T. Blake.
	Bibury Welter Stakes	,,	H. B. Chalon.
	Two Dogs Fighting	,,	A. Cooper.

C. Turner (*Cont.*)

	Morning Ride	,,	,,
	Shot, Dog	,,	J. S. Cooper.
	Philip Payne	,,	T. R. Davis.
	Black Game	,,	C. Elmer.
	Red Game	,,	,,
	Rowton, Race Horse	,,	E. Ferneley.
	Indispensable Accomplishments	,,	Sir R. Frankland.
8	*Shooting*	,,	,,
5	*Hunting*	,,	,,
6	*Fishing*	,,	,,
2	*Hunting*	,,	,,
	John Warde of Squerries	,,	J. Green.
	Thomas Belcher	,,	D. Guest.
	My Horse	,,	G. Head.
	Hawking: Mr. Fleming of Barochan	,,	J. Howe.
	Yorkshire Rose, Cattle.	,,	G. Horner.
4	*Coursing*	,,	R. Jones.
	Francis Const	,,	B. Marshall.
	Sir Teddy, Race Horse	,,	,,
	Sancho	,,	,,
	Game Cocks	,,	,,
	Cock in Feather	,,	,,
	Trimmed Cock	,,	,,
	Dick Andrews, Race Horse	,,	,,
	John Jackson	,,	,,
	Tom Belcher	,,	G. Sharples.
	Harry Harmer	,,	,,
	Hampshire Hunt	,,	T. Smith.
	Setters	,,	R. Syer.
	R. Lambton and His Hounds	,,	J. Ward.
	William Adams with Hounds	,,	W. Weaver.
	Quiet Enjoyment	,,	T. Woodward.

Turner, G. A. (fl. 1840).

St. Leger, 1839	After	F. C. Turner.
Wolverhampton Stakes	,,	,,
Refraction, Race Horse	,,	,,

Wagstaff, Charles Eden (1808-*c.* 1850).

Mr. Tilbury and Hounds	After	R. B. Davis.
	,,	1845
John Musters and Hounds	,,	,, 1847
Golf Match	,,	C. Lees.

Ward, George Raphael (1797-1879). Son of James Ward.

Lord Harewood and Hounds	After	Sir F. Grant.

Ward, William (1766-1826). Mezzotinter.

Henry Callender, Golfer	After	L. F. Abbott.
Rosette	,,	Amicus (Frankland).
Lord Chesterfield's State Carriage	,,	H. B. Chalon.
Setter	,,	,,
Thunder, Dog	,,	,,
Two State Horses	,,	,,
Amusant, Race Horse	,,	,,
Pavilion, Race Horse	,,	,,
Pug Dog	,,	,,
Barbarossa, Race Horse	,,	,,

Snowball, Dog .. .. After H. B. Chalon.
Violante, Race Horse .. .. ,, ,,
Quiz, Race Horse .. .. ,, ,,
Sir David, Race Horse .. .. ,, ,,
Orville, Race Horse .. .. ,, ,,
Raby Pack .. .. ,, ,,
Selim, Race Horse .. .. ,, ,,
Wasp Child and Billy .. .. ,, ,,
Sir M. Sykes Hunting .. .. ,, ,,
Costive, Hound .. .. ,, ,,
Thornton and Thorntoniana .. .. ,, ,,
Thomas Rounding .. .. ,, A. Cooper,
Duke of Hamilton .. .. ,, G. Garrard.
Sir Peter Teazle, Race Horse .. .. ,, S. Gilpin.
Jupiter, Race Horse .. .. ,, ,,
Dr. Syntax, Race Horse .. .. ,, J. F. Herring.
Diamond, Race Horse .. .. ,, B. Marshall.
Hunters at Grass .. .. ,, ,,
Filho da Puta and Sir Joshua, Race Horses .. .. .. ,, ,,
Water Dogs .. .. ,, ,,
Pericles, Race Horse .. .. ,, ,,
Sportsman's Hall .. .. ,, G. Morland.
Angler's Repast .. .. ,, ,,
Sportsman's Return .. .. ,, ,,
First of September .. .. ,, ,,
Setters .. .. ,, ,,
Grey Horse .. .. ,, ,,
Smolensko .. .. ,, J. N. Sartorius.
Pointers .. .. ,, ,,
T. W. Coke (Lord Leicester) .. .. ,, T. Weaver.
Quiet Enjoyment .. .. ,, T. Woodward.

Watson, James (*c.* 1740-*c.* 1790). Mezzotinter.

Water Spaniel .. .. After Barrett.

Wells, J. G. Aquatinter.

Snipe Shooting .. .. After J. C. Ibbetson.

Whessel, John (1760-*c.* 1824). Line Engraver.

William Phelp and his Hounds .. .. .. After T. Bennet.
Haphazard, Race Horse .. .. ,, T. Hilton.
Lop, Race Horse .. .. ,, B. Marshall.
Oscar, Race Horse .. .. ,, ,,
Hambletonian and Diamond, Race Horses .. .. ,, J. N. Sartorius. 1799
Trumpeter .. .. ,, J. Whessel.
Eagle .. .. ,, ,,
Dick Andrews .. .. ,, ,,
Parasol .. .. ,, ,,
Eleanor .. .. ,, ,,
Meteora .. .. ,, ,,
Penelope .. .. ,, ,,
Bobtail .. .. ,, ,,
Violante .. .. ,, ,,

Wolstenholme, Dean, Junior (1798-1883). Designer and Aquatinter.

4 *Fox Chase* .. .. After D. Wolstenholme. 1817
4 *High Mettled Racer* .. .. ,, ,, 1817

	Partridge Shooting	After D. Wolstenholme, Junior.		1819
4	*Shooting*	,, D. Wolstenholme.		1819
4	*Surrey Hunt: Colonel Jolliffe's Hounds*	,,	,,	1824
4	*Essex Hunt*	,,	,,	1831
	Death and Shade of Tom Moody	,,	,,	1832
	Reynard Seeking Refuge in the Church	,,	,,	1834
4	*Racing*	,,	,,	1834
	Burial of Tom Moody	,,	,,	n.d.
4	*Coursing*	,,	,,	n.d.
4	*Shooting*	,,	,,	n.d.
4	*Hertfordshire Hunt*	,,	,,	n.d.
	Earth Stopper	,,	,,	n.d.
	Ferretting Rabbits	,,	,,	n.d.
	Ferretting Rats	,,	,,	n.d.
4	*Hunting*	,,	,,	n.d.

Woodman, Richard (1784-1859). Stipple Engraver.

	Lord Derby's Staghounds	After J. Barenger.
	H.M. Harriers	,, R. B. Davis.
8	*Shooting*	,, R. Frankland.
	F. Dukinfield Astley and Hounds	,, B. Marshall.
	Tom Oldacre on Brush	,, ,,
	Zingaree, Race Horse	,, ,,
	Miss Craven	,, L. Marshall.
	John Corbet and Fox Hounds	,, T. Weaver.

Woollett, William (1735-1785). Line Engraver.

	Spanish Pointer	After G. Stubbs.	1768
4	*Shooting*	,, ,,	1769

Wright, J. H.

	Little Thought Of, Race Horse	After W. Gwynn. 1820

Young, J. (1755-1825). Mezzotinter.

Coach Horses; Chaise Horses	,, G. Garrard.
Prize-Fight between Broughton and Stevenson	,, Mortimer.
Richard Humphreys, Prize-Fighter	,, J. Hoppner.
Molineux, Prize-Fighter	,, Guest.

APPENDIX III

Miscellaneous Sporting Plates contained in this Volume Listed under their Publishers.

Ackermann. Messrs., 191, Regent Street.

1829.

Publishers of—
Hunting—
6 plates of Foxhunting.
6 charming little sporting aquatints on one plate.

1837.

Delmé Radcliffe and His Harriers. Huntsmen with hounds. Aquatint. 10½ × 8½.
Ackermann's Series of National Steeplechases: The Leamington; The Start and Coming In. 20½ × 14½.
4 *Coaching.* After Cooper Henderson.

1843.

Mail at the Turnpike Gate. After Cooper Henderson.

Undated Publications.

Shooting: Wild Duck; Grouse; Pheasant; Partridge.
English Postboys.
French Postilions. After Cooper Henderson.
London and Birmingham Tally Ho Coach.
Sporting Scraps. 1850-1861.
Ackermann's Series of National Steeplechases; The Worcester, 1856; *Grand Stand; Coming in;* Aquatints by C. Hunt. 20 × 15.
Collection of Ackermann's Sporting Plates. 32 coloured engravings after Alken and Shayer, by Harris, comprising:

4 Steeple Chase Scraps.
4 Indian Sporting Scraps.
4 Racing Scraps.
5 Shooting Scraps.
4 Coursing.
Stag Hunting; Deer Stalking; Fishing—one plate each.
4 Coaching.
4 Hunting.
Bound in oblong small 4to., London.

Bowles, J.

Publisher of—
Steeple Chase Scenes.
Newmarket Horse Race.

Dean and Munday, Messrs.

Publishers of—

4	*Horse Racing*	After H. Alken.		n.d.

Fores, Messrs.

Publishers of—

3	*Fores' Contrasts*	After H. Alken.		1852
4	*Gamekeepers.*	,,	S. Alken.	
	Fores' National Sports. 4 *Racing:* Saddling; The Run In; False Start; Returning to Weigh. 42 × 24.	,,	By J. Harris, etc.	1856
	Road Scrapings	,,	C. Henderson.	n.d.
	The Park	,,	,,	n.d.
16	*Roadster's Album* (Book Section)	,,	C. B. Newhouse.	1845

Fuller, Messrs. S. and J., Rathbone Place.

Publishers of—

18	*Beauties and Defects in the Figure of the Horse.* (Book Section)	After H. Alken.		1816
48	*Sporting Sketches*	,,	,,	1817
2	*Noblesse Anglaise: Ancienne—Moderne*	,,	,,	1818
6	*Fox Chase*	,,	,,	1821
26	*Landscape Scenery*	,,	,,	1821
7	*Some Will and Some Will Not*	,,	,,	1820
7	*How to Appear at Cover*	,,	,,	1821
0	*New Sketch Book*	,,	,,	1823
2	*Newmarket Races*	,,	,,	1825
	Not Beat: Just Finished	,,	,,	1826
6	*Steeple Chase*	,,	,,	1827
4	*Coaching Scenes*	,,	,,	1827
	The Day Before Xmas	,,	J. Pollard.	1820
12	*Trip to Melton*	,,	J. D. Paul.	

Helme, T.

Publisher of—

	St. Albans Grand Steeple Chase (Set of four) ..	After J. Pollard.		1837
	Mail Changing Horses	,,	,,	1837
	Mail Behind Time	,,	,,	1837

Himeley, S. (fl. 1820).

Publisher of—

	The Meeting Place	After R. B. Davis.		n.d.
	Gamekeepers Refreshing	,,	S. J. E. Jones.	
	Fly Fishing	,,	J. Pollard.	1825
	Mail in a Drift of Snow	,,	,,	1825
2	*Fishing*	,,	,,	1831
	Pointer and Setter	,,	F. C. Turner.	
	September and October	,,	,,	

Hudson, J.

Publisher of—

	Delineation of British Field Sports (Book) ..	After S. Alken.		1822

Laird, J.

Publisher of

	Fox Hunting	After S. Alken.		1841
	Hare Hunting	,,	,,	1841
	Coursing	,,	,,	1841
	Stag Hunting	,,	,,	1841

Laurie and Whittle, Messrs.

Publishers of—

6	*Coursing and Shooting*	After S. Howitt.		1791

McLean, T.

Publisher of—

34	*Alken Sketch Book* (Book Section)	After H. Alken.		1820
18	*Specimens of Riding near London*	,,	,,	1821
6	*Cockneys Shooting in Suffolk* (Book Section) ..	,,	,,	1822
14	*Moments of Fancy* Book Section)	,,	,,	1822
42	*Scraps from the Sketch Book* (Book Section) ..	,,	,,	1822
19	*Sporting Repository* (Book Section)	,,	,,	1822
43	*Popular Songs*	,,	,,	1822
6	*Shooting, or One Day's Sport* (Book Section) ..	,,	,,	1823
6	*Hunting, or Six Hours' Sport* (Book Section) ..	,,	,,	1823
6	*Humorous Miscellanies* (Book Section)	,,	,,	1923
32	*Studies from the Stage*	,,	,,	1823
26	*Tutor's Assistant* (Book Section)	,,	,,	1823
50	*Sporting Scrap Book* (Book Section)	,,	,,	1824
12	*Touch at the Fine Arts* (Book Section)	,,	,,	1824
6	*Few Ideas, Being Hints to all Would-be Meltonians*	,,	,,	1825
4	*Hunters*	,,	,,	1827
36	*Sporting Notions*	,,	,,	1832
4	*Leicestershire*	After J. D. Paul.		1825
	The Colonel, Race Horse	,,	J. Pollard.	1828
	Duke of York Driving	Aquatint by H. Pyall.		1827

Pollard, R. and Sons.

Publishers of—

	Stage Coach Passengers at Breakfast	After J. Pollard.		1819
	Cottagers' Hospitality	,,	,,	1819
	Tiresias, Race Horse	,,	,,	1819
	Pony Race	,,	,,	1819
4	*Hunting*	,,	,,	1822
4	*Shooting*	,,	,,	1822
4	*Newmarket*	,,	,,	1825
	Cambridge Safety Coach	,,	,,	1826
4	*Racing*	,,	,,	n.d.
	Pigeon Shooting	,,	,,	n.d.
2	*Shooting*	,,	R. Pollard.	1807
	Barouche-Tandem	,,	,,	1812
4	*Coursing*	,,	,,	1821
	Fishing	,,	,,	n.d.
4	*Fishing*	,,	,,	n.d.

Reeve and Jones, Messrs.

Publisher of—

4	*Coursing*	After D. Wolstenholme.		1809
	Litter of Hares	,,	,,	1811

Sutherland, T.

Publisher of—

	King George IV. Leaving Carlton Palace for Windsor	Aquatint by T. Sutherland.	

Vivares.

Publisher of—

	Shooting (*Partridge*)	After S. Alken.	1792
	View of Lyme Park	,, T. Smith.	

Vivares and Merke, Messrs.

Publishers of—
2 *Fox Hunting* .. .. After S. Howitt. 1807

Watson, J., of Vere Street.

Publisher of—
6 *Scenes with the Smoking Hunt* .. .. .. After C. Loraine Smith.

APPENDIX IV

Race Horses.

ENGRAVED PORTRAITS AND SETS.

SEYMOUR'S — Stables of Running Horses and Hunters, in 12 prints, ($7\frac{1}{2}$ × 11), representing the Four Noted Stables of Horses drawn by Mr. Seymour. Several Running Horses in Variety of Actions, and Hunters taking the Standing and the Flying Leap over Five-bar Gates and Rivulets. Price 1s. 6d. the set.

SEYMOUR'S — New Collection of Noted Horses, as well Hunters as Running Horses, in a variety of actions, drawn after the life in water colours by James Seymour, and engraved by R. Parr on twelve plates, the size of the original paintings ($7\frac{1}{2}$ × $8\frac{1}{2}$). Price 1s. 6d. the set.

JAMES ROBERTS. — A Set of Six Running Horses, which at present are in highest repute, drawn from the life, and engraved by James Roberts, the same size as the former. Price 1s the set.

Prints of Highbred Running Horses drawn from the life, with an account of the number of matches won by them. 11 × 7· Little Driver, Antelope, True Blue, Bandy, Othello, Sampson· Grenadier, Victorious, Shakespear, Silverleg, Whynot, Skim,

WOOTTON'S — Horses, being a collection of the most famous Running Horses belonging to the Dukes of Somerset, Devonshire, Bolton, Rutland, the Earl of Portmore, and others of the nobility and gentry of England, curiously engraved on 25 copper plates, the size of the foregoing set, by R. Parr from paintings done after the life by Wootton and Tillemans. Price 3s.

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APPENDIX V

Race Horses, Steeplechasers, and Trotters.

THE MORE IMPORTANT PORTRAITS IN AQUATINT, LINE, AND MEZZOTINT.

Achievement	After	H. Hall
Actæon	,,	J. F. Herring
Adonis	,,	B. Marshall
Alarm	,,	J. F. Herring
Albert	,,	L. Marshall
Alice Hawthorn	,,	J. F. Herring
,, ,,	,,	W. J. Shayer
Amato	,,	C. Hancock
,,	,,	J. F. Herring
Amusant	,,	H. B. Chalon
Anatole	,,	C. Hancock
,,	,,	J. F. Herring
Andover	,,	H. Hall
Antonio	,,	J. F. Herring
Antinou	,,	J. N. Sartorius
Anvil	,,	G. Stubbs
Apology	,,	H. Hall
Attila	,,	C. Hancock
,,	,,	G. H. Laporte
,,	,,	F. C. Turner
Australian West	,,	H. Hall
Bacchus	,,	,,
Bald Charlotte	,,	J. Seymour
Bandy	,,	G. Stubbs
Banter	,,	J. F. Herring
Barbarossa	,,	H. B. Chalon
Barbella	,,	J. F. Herring
Barefoot	,,	,,
,,	,,	J. Pollard
aron	,,	J. F. Herring
Baronet	,,	G. Stubbs
Basto	,,	J. Seymour
Bay Bolton	,,	,,
Bay Malton	,,	J. N. Sartorius
Bay Middleton	,,	C. Hancock
,, ,,	,,	J. F. Herring
Beadsman	,,	H. Hall
Bee's Wing	,,	J. F. Herring
Beggarman	,,	,,
,,	,,	J. N. Sartorius
Bend Or	After	H. Hall
Bessy Bedlam	,,	J. F. Herring
Birmingham	,,	,,
Blacklock	,,	,,
Blair Athol	,,	H. Hall
Blink Bonny	,,	,,
,, ,,	,,	J. F. Herring
,, ,,	,,	C. Hunt
Bloomsbury	,,	C. Hancock
,,	,,	J. F. Herring
,,	,,	F. C. Turner
Blue Bonnet	,,	H. Hall
,, ,,	,,	C. Hancock
Blue Gown	,,	H. Hall
Bobtail	,,	J. Whessel
Brainworm	,,	H. B. Chalon
Brunette	,,	J. F. Herring
Bungay	,,	B. Marshall
Cadland	,,	J. Ferneley
,,	,,	J. F. Herring
Camel	,,	,,
Caractacus	,,	,,
Caravan	,,	,,
Careless	,,	F. Sartorius
Catton	,,	J. F. Herring
Cedric	,,	J. Pollard
Champion	,,	J. N. Sartorius
Chanticler	,,	J. F. Herring
Charles XII.	,,	,,
Charles XII. and Euclid	,,	,,
Charming Polly	,,	W. J. Shayer
Chatsworth	,,	J. N. Sartorius
Chestnut Arabian	,,	J. Seymour
Chorister	,,	J. Ferneley
,,	,,	J. F. Herring
Clasher	,,	H. Alken
Clinker	,,	,,
Colonel	,,	H. Hall
,,	,,	J. F. Herring

Colonel	After	J. Pollard
Comus	,,	J. F. Herring
Confidence	,,	H. Hall
,,	,,	Wombill
Copenhagen	,,	J. Ward
Cormorant	,,	J. N. Sartorius
Coronation	,,	J. Ferneley
,,	,,	J. F. Herring
,,	,,	F. C. Turner
Cossack	,,	H. Hall
Cotherstone	,,	H. Alken
,,	,,	C. Hancock
,,	,,	J. F. Herring
Crab	,,	J. Seymour
Creeping Sally	,,	J. N. Sartorius
Cremorne	,,	H. Hall
Crucifix	,,	J. F. Herring
Cullen Arabian	,,	J. Seymour
Dan O'Connell	,,	J. F. Herring
Dangerous	,,	J. Ferneley
,,	,,	J. F. Herring
Daniel O'Rourke	,,	H. Hall
Deception	,,	C. Hancock
,,	,,	J. F. Herring
Defence	,,	,,
Diamond	,,	B. Marshall
,,	,,	J. N. Sartorius
Dick Andrews	,,	B. Marshall
,, ,,	,,	J. Whessel
Dr. Syntax	,,	J. F. Herring
,,	,,	J. Pollard
,,	,,	J. Ward
Don John	,,	C. Hancock
,,	,,	J. F. Herring
Doncaster	,,	H. Hall
Dormouse	,,	J. Seymour
Driver	,,	Wolstenholme
Duchess, The	,,	J. F. Herring
Dungannon	,,	G. Stubbs
Eagle	,,	J. Whessel
Ebor	,,	J. F. Herring
Eclipse	,,	J. N. Sartorius
,,	,,	G. Stubbs
Eleanor	,,	J. Whessel
Elis	,,	C. Hancock
,,	,,	J. F. Herring
Ellington	,,	H. Hall
Emblem	,,	,,
Emblematic	,,	,,
Emilius	,,	J. F. Herring
,,	,,	J. Pollard
Emma	,,	J. F. Herring
Emperor	,,	,,
,,	,,	W. J. Shayer
Erymus	,,	L. Marshall
Escape	,,	J. N. Sartorius
Euclid and Charles XII.	,,	J. F. Herring
Favonius	After	H. Hall
Figaro	,,	J. F. Herring
Filho da Puta	,,	,,
Firetail	,,	J. Seymour
Fleur de Lys	,,	A. Cooper
Flying Dutchman	,,	J. F Herring
Foig a Ballagh	,,	C. Hanock
,, ,,	,,	J. F. Herring
Formosa	,,	,,
Frederick	,,	,,
Galopin	,,	H. Hall.
Ghuznee	,,	J. F. Herring
,,	,,	F. C. Turner
Gimcrack	,,	J. N. Sartorius
,,	,,	G. Stubbs
Gipsy	,,	D'Orsay
Gladiateur	,,	J. F. Herring
Glaucus	,,	,,
Glencoe	,,	C. Hancock
Godolphin Arabian	,,	G. Stubbs
Gohanna	,,	J. Boultbee
,,	,,	J. F. Herring
Goldfinder	,,	J. N. Sartorius
Grenadier	,,	T. Roberts
Grey Diomed	,,	J. N. Sartorius
Grey Momus	,,	J. F. Herring
Gustavus	,,	J. Pollard
Hambletonian	,,	J. N. Sartorius
Hannah	,,	H. Hall
Haphazard	,,	B. Marshall
,,	,,	T. Hilton
Harkaway	,,	J. Ferneley
,,	,,	J. F. Herring
,,	,,	J. W. Snow
Hero	,,	A. Cooper
,,	,,	J. F. Herring
Highflyer	,,	S. Gilpin
Hornsea	,,	F. C. Turner
Hylas	,,	J. N. Sartorius
Industry	,,	J. F. Herring
Inheritress	,,	H. Hall
,,	,,	J. F. Herring
Irish Bird-catcher	,,	H. Hall
Iroquois	,,	,,
Isaac	,,	T. Woodward
Isonomy	,,	H. Hall
Jack Spigot	,,	D. Dalby
,, ,,	,,	J. F. Herring
Jerry	,,	,,
,,	,,	J. Pollard
Jongleur	,,	H. Hall
Jupiter	,,	S. Gilpin
,,	,,	G. Stubbs

Knight of St. George	After	H. Hall
Lady Hampton	,,	J. F. Herring
Lady Langford	,,	D'Orsay
Lanercost	,,	J. F. Herring
Langar	,,	,,
Lap Dog	,,	H. Alken
Launcelot	,,	C. Hancock
,,	,,	J. F. Herring
Leopold	,,	J. Ward
Little Pegg	,,	,,
Little Thought Of	,,	W. Gwynn
Little Wonder	,,	J. Ferneley
,, ,,	,,	J. F. Herring
,, ,,	,,	F. C. Turner
Looby	,,	J. N. Sartorius
Lop	,,	B. Marshall
Lord Clifton	,,	H. Hall
Lord Lyon	,,	,,
Lottery	,,	C. Hunt
Macaroni	,,	H. Hall
Magistrate	,,	J. F. Herring
Maid of the Mill	,,	J. N. Sartorius
Mambrino	,,	G. Stubbs
Mameluke	,,	J. F. Herring
Mandane	,,	,,
Mango	,,	C. Hancock
,,	,,	J. F. Herring
Margrave	,,	,,
Marske	,,	G. Stubbs
Matilda	,,	J. F. Herring
,,	,,	J. Pollard
Melbourne	,,	H. Hall
Memnon	,,	J. F. Herring
,,	,,	J. Pollard
Mendicant	,,	J. F. Herring
Merry Monarch	,,	,,
Meteor	,,	J. Whessel
Middleton	,,	J. Pollard
Miss Craven	,,	L. Marshall
Miss Elis	,,	A. Cooper
Miss Letty	,,	J. F. Herring
Miss Turner	,,	H. Alken
Monitor	,,	J. Ward
Morelli	,,	H. B. Chalon
Moses	,,	J. Pollard
,,	,,	J. Ward
Mufti	,,	H. Hall
Muley	,,	J. F. Herring
Muley Moloch	,,	B. Marshall
Mundig	,,	C. Hancock
,,	,,	J. F. Herring
Musjid	,,	H. Hall
,,	,,	C. Hunt
Nancy	,,	H. Hall
Newminster	,,	,,
Nonpareil	After	F. C. Turner
,,	,,	J. Ward
Nutwith	,,	H. Hall
,,	,,	C. Hancock
,,	,,	J. F. Herring
Old Traveller	,,	J. N. Sartorius
Orlando	,,	J. F. Herring
Orville	,,	H. B. Chalon
,,	,,	J. F. Herring
,,	,,	Clifton Thomson
Oscar	,,	B. Marshall
Our Nell	,,	A. Cooper
,,	,,	F. C. Turner
Pack o' Trumps	,,	D. Wolstenholme
Pantaloon	,,	J. F. Herring
Parasol	,,	J. Whessel
Partisan	,,	J. F. Herring
Pavilion	,,	H. B. Chalon
Penelope	,,	J. Whessel
Pericles	,,	B. Marshall
Persimmon	,,	Hunt
Phantom	,,	J. Ward
Phenomenon	,,	T. Prattent
Phosphorus	,,	J. Ferneley
,,	,,	J. F. Herring
Plenipotentiary	,,	,,
Poetess	,,	,,
Poison	,,	,,
Pot 8 o's	,,	S. Gilpin
Pretender	,,	H. Hall
Priam	,,	J. Ferneley
,,	,,	J. F. Gilbert
,,	,,	J. F. Herring
Prince Charlie	,,	H. Hall
Princess	,,	J. F. Herring
Protector	,,	G. Stubbs
Pumpkin	,,	,,
Pyrrhus	,,	J. F. Herring
,,	,,	G. Stubbs
Queen Mary	,,	H. Hall
Queen of Trumps	,,	C. Hancock
,,	,,	J. F. Herring
Quiz	,,	H. B. Chalon
Rataplan	,,	H. Hall
Rattler	,,	H. Alken
Rebecca and Muley Moloch	,,	J. F. Herring
Refraction	,,	F. C. Turner
Regulus	,,	J. Seymour
Reveller	,,	J. F. Herring
Riddlesworth	,,	J. Ferneley
Rockingham	,,	J. F. Herring
,,	,,	J. N. Sartorius
Rosette	,,	R. Frankland
Rowton	,,	J. Ferneley

Rowton	After	J. F. Herring
Rubens	,,	J. Barenger
St. Albans	,,	H. Hall
St. Giles	,,	J. Ferneley
,,	,,	J. F. Herring
St. Patrick	,,	,,
Satirist	,,	C. Hancock
,,	,,	G. B. Spalding
,,	,,	F. C. Turner
Sedbury	,,	J. Seymour
Sefton	,,	C. Hunt
Selim	,,	H. B. Chalon
Sharke	,,	G. Stubbs
Sharper	,,	G. B. Newmarsh
Sheet Anchor	,,	J. F. Herring
Silvio	,,	H. Hall
Sir Bevis	,,	,,
Sir David	,,	H. B. Chalon,
Sir Joshua	,,	B. Marshall
,,	,,	J. Pollard
Sir Peter Teazle	,,	S. Gilpin
Sir Tatton Sykes	,f	H. B. Chalon
,,	,,	J. F. Herring
Sir Teddy	,,	B. Marshall
Sir Thomas	,,	J. N. Sartorius
Skylark	,,	,,
Skyscraper	,,	,,
Slane	,,	J. F. Herring
Smolensko	,,	J. N. Sartorius
Soldier	,,	G. Garrard
Soothsayer	,,	J. Ward
Spaniel	,,	J. Ferneley
,,	,,	J. F. Herring
Starling	,,	J. Seymour
Stockwell	,,	H. Hall
Student	,,	J. Pollard
Sudbury	,,	J. Seymour
Sultan	,,	J. Ferneley
,,	,,	J. F. Herring
Surplice	,,	H. Hall
Sweetbriar	,,	G. Stubbs
Sweetmeat	,,	H. Desvignes
Sweetmeat	After	J. F. Herring
Sweet William	,,	G. Stubbs
Tantrum	,,	J. N. Sartorius
Tarrare	,,	D. Dalby
,,	,,	J. F. Herring
Teddington	,,	H. Hall
Theodore	,,	J. F. Herring
Thormanby	,,	H. Hall
Tiresias	,,	J. Pollard
Tom Thumb	,,	F. C. Turner
Torrismond	,,	J. Seymour
Tortoise	,,	J. N. Sartorius
Touchstone	,,	J. F. Herring
Tramp	,,	,,
Trentham	,,	G. Stubbs
True Blue	,,	J Seymour
Trumpeter	,,	J. Whessel
Van Dyke	,,	H. B. Chalon
Van Tromp	,,	H. Hall
,, ,,	,,	J. F. Herring
Velocipede	,,	J. Ferneley
,,	,,	J. F. Herring
Venison	,,	,,
Violante	,,	H. B. Chalon
,,	,,	J. Whessel
Virago	,,	H. Hall
Voltaire	,,	J. F. Herring
Voltigeur	,,	H. Hall
Volunteer	,,	G. Stubbs
Walton	,,	J. F. Herring
,,	,,	J. Ward
Warren Hastings, Arabian	,,	G. Stubbs
Warter	,,	J. N. Sartorius
Whalebone	,,	J. F. Herring
Whisker	,,	,,
Widow	,,	H. Hall
Wings	,,	J. Pollard
Zinganee	,,	J. F. Herring
,,	,,	B. Marshall

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